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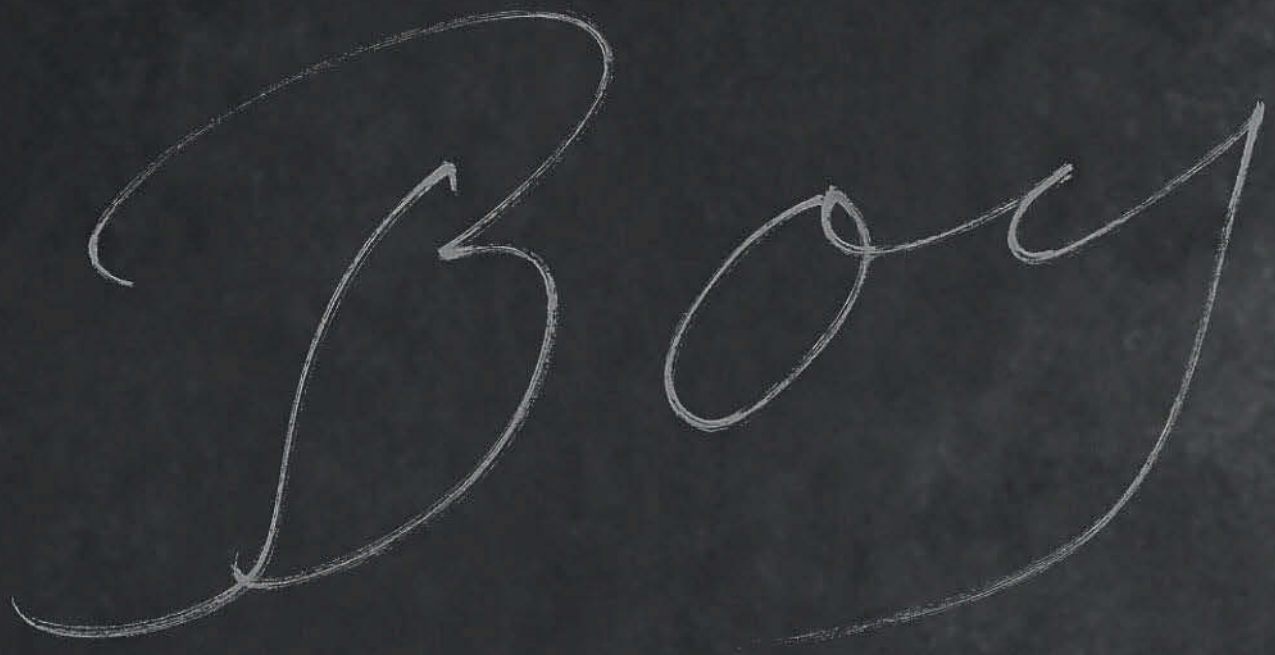

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MAY

A modern muse: Michelle Williams has her own take on work, motherhood and style. We're sold

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Dutch courage
Edgy cuts, bold colour. It can only be street style in Amsterdam

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Pretty is powerful. Sexy is strong. Uniform is unique. Fashion finds new meaning in s/s 2015

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FIRST look



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Shopping, beauty, culture
The future is bright... and glittery, and sculptural. Shop these trends immediately

Photography: 3 Objectives, David Abrahams, Victoria Adamson, Benoît Audureau, Kerry Hallihan. Michelle wears: Silk coat, silk top and leather skirt, all Miu Miu. Leather boots, Louis Vuitton. For shopping details, see Address Book.

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Photography: Kerry Hallihan. Fashion: Anne-Marie Curtis. Hair: Kevin Ryan using Unite. Make-up: Angela Levin at Tracey Mattingly using Chanel. Manicure: Roseann Singleton at Art Department using Chanel Le Vernis. Talent: Michelle Williams. Props: Mary Howard Studio. Behind-the-scenes film: Optic Films. With thanks to: Outpost Studio, Brooklyn. **On the newsstand cover:** Leather dress and polyamide top (worn underneath), both Louis Vuitton. **On the subscriber cover:** Viscose dress, leather boots and resin earrings, all Louis Vuitton. Skin: Vitalumière Aqua, £33. Correcteur Perfection, £27. Les Beiges Healthy Glow Sheer Powder, £39. Le Blush Crème de Chanel in Presage, £28. Eyes: Les 4 Ombres in Camelia and Gabrielle, £40 each. Le Crayon Khôl Intense Eye Pencil in Clair, £17. Lips: Lèvres Scintillantes Glossimer in Petit Peche, £22. Nails: Le Vernis in May, £18. All Chanel. Published 5 March 2015

Photography: Kerry Hallihan.


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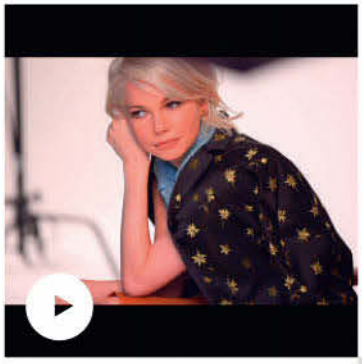


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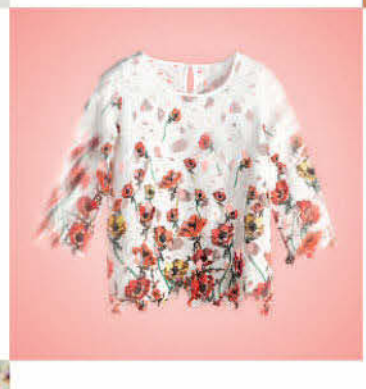
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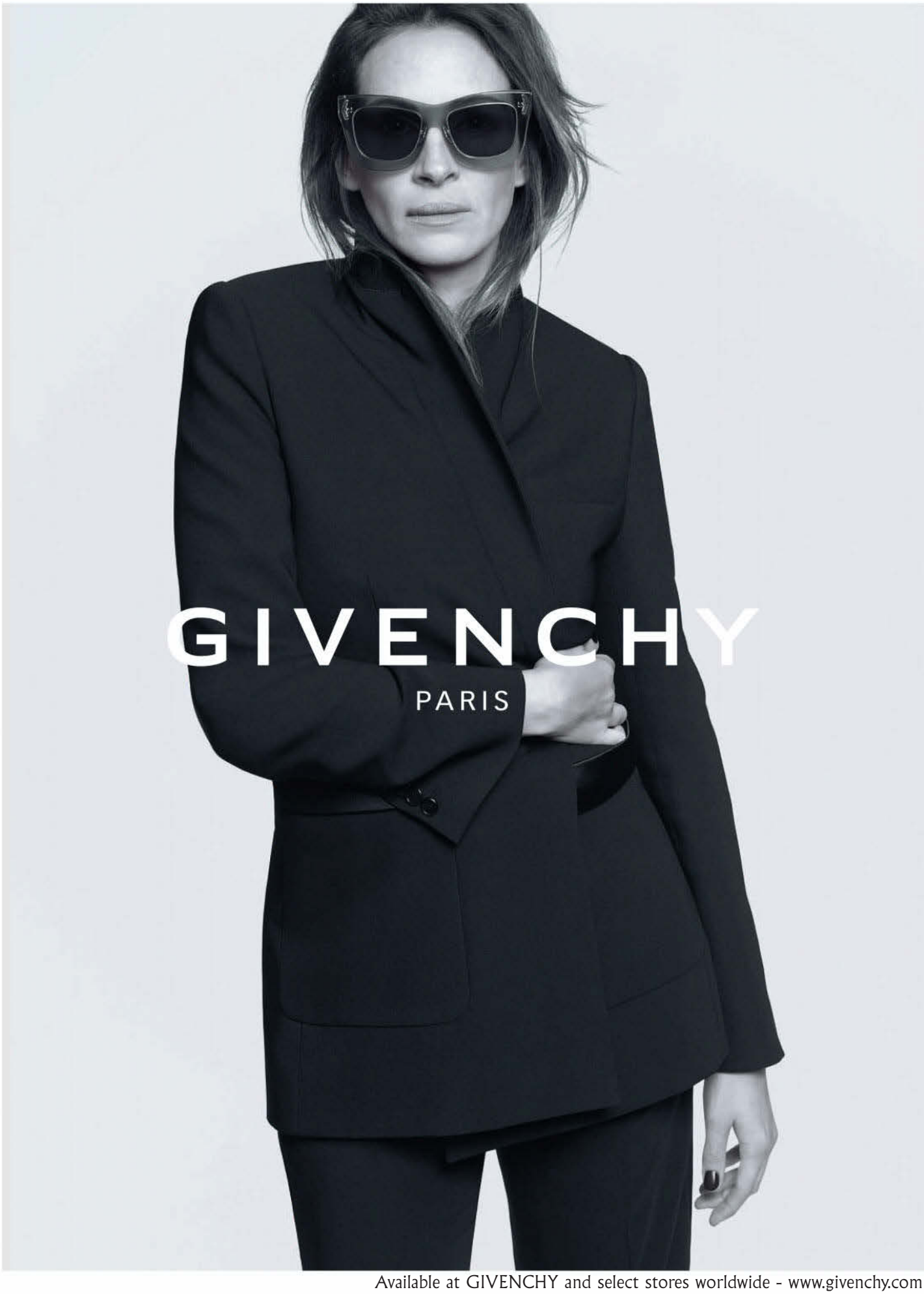


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KRISTI MATAMOROS

Kristi is a Los Angeles-born, New York-based make-up artist, who started her career working on commercials and music videos. She has since collaborated with the likes of No Doubt and the Foo Fighters, as well as brands such as Calvin Klein and Michael Kors. What makes Kristi happy? 'A hot toddy waiting for me when I get home from a long day at work.' See her work on p244.

#ELLEBookClub pick:
All The Pretty Horses by Cormac McCarthy (Picador)

@KRISTIMATAMOROS





PARIS LEES

Paris is an award-winning journalist, broadcaster and campaigner; she is also BBC Radio 1 and Channel 4's first transgender presenter. Madonna's *Express Yourself* lyric, 'Don't go for second best baby, put your loving to the test', is the best piece of advice she's ever taken. If she could have any superpower, it would be to fly. 'I'd fly around the whole damn world, saving people. And being generally nosey.' Paris writes about what it means to be a transgender woman in 2015 on p202.

#ELLEBookClub pick:
Maggie & Me by Damien Barr (Bloomsbury)

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'Whatever you are, be a good one'

- ABRAHAM LINCOLN

HARRIET STEWART

Market & Retail Editor Harriet styles the pages of ELLE, selecting the pieces you want to buy before you even know you want them. She studied at Central Saint Martins before joining ELLE in 2013. 'Bossy, perfectionist, food-lover' is how she describes herself. The soundtrack to her life? *Go Your Own Way* by Fleetwood Mac. She explains how to wear the uniform jacket on p101.

#ELLEBookClub pick:
The Goldfinch by Donna Tartt (Little, Brown)

@HARRIETSTEWART1





GRACE PLOWDEN

Grace is a model from Scotland. And yes, she can play the bagpipes. The 18 year old was scouted in Topshop at a shopping centre in London when she was 13, and has now walked for the likes of Missoni, Roberto Cavalli and Burberry. Her biography would be called *The Method To My Madness*, and the best gift she has ever received is an Isabel Marant crucifix. She models in The High-Street Edit on p268.

#ELLEBookClub pick:
The Garden Of Eden by Ernest Hemingway (Simon & Schuster)

@GRACEPLOWDEN



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THEY MADE THIS

APRIL 2015



BEAUTY SCHOOL

Like a classic smoky eye? Then you'll love Charlotte Tilbury's s/s 2015 update on the look – see p304. Then turn to p286 to discover this season's hottest hair trends. Take the pages to your salon for your best hair day ever.





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WHAT ELLE WEARS
From the editors to the interns, see what we wear to work every week. Visit elleuk.com/street-style and let Team ELLE show you how to style the trends.

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Welcome to your April ELLE, starring the beautiful Michelle Williams, shot by one of my favourite photographers, Kerry Hallihan.

You may remember Kerry shot Emma Watson for the cover of our December 2014 Feminism Issue. One of the reasons I like Kerry's work is that her pictures let the real personality of her subject shine through. She captures a woman's spirit in a refreshing way, making them look both polished and natural at the same time. I feel the resulting shoots have a warmth and joy to them that embodies the uplifting and accessible heart of ELLE. Kerry celebrates women, which I also aim to do when I edit your magazine each month. In this issue, I wanted to explore how different women define their personalities and stay true to who they are.



Our piece on the issues faced by transgender women (p202) is one of the most moving I have ever published. In it, 14-year-old Jazz Jennings writes about identifying as a girl at the age of two; it's a story of extraordinary strength of spirit. She wouldn't have remained so balanced and purposeful without the love and support of her understanding parents, something a lot of transgender people don't benefit from. Reading the journey that these three women have been on is inspiring and touches on most women's fears about rejection for not being 'normal', or for being an outsider who may not always fit in.

Novelist and academic Alissa Nutting was forced to question her body insecurities more deeply when she spent a summer rigorously slimming from a size 14 to a size 4, to 'fit in'.

'I was a hypocrite,' she writes. 'And I knew it. Despite winning scholarships, a part of me felt like a failure because of my "muffin top" shape. But my hypocrisy made me more ashamed: I was too smart to be obsessed with marks on a scale. I worried about succeeding in my career. If I were getting validation for something other than my work, wouldn't that take away some of my professional anxiety? It seemed like the magic answer: get thin. I tried telling myself that my obsession had a psychological purpose. But maybe it was worse: maybe I'd bought into the cultural norm of attractiveness?'

So was dramatically changing the shape of her body the right way to tackle her insecurities? Read her fascinating piece on p190 for this question's surprising answer.

And then we come to Michelle Williams (p222), an acclaimed actress who has been on screen since she was a child. I've spoken to many people who have met Michelle over the years, and every one of them has testified to her warm and relaxed persona with a cult-like devotion.

This woman has a unique talent for making those in her presence feel special. Really, I have never come across a celebrity who has engendered such a positive response. How does she do that? You can analyse it every which way, but really it's just about being authentic and real. Michelle is a 'what you see is what you get' woman – it's karmically a good way to be.

Plus, the people around her are kind, polite and professional. The cumulative effect of this is powerfully positive, so do excuse our gushing over her – it's unavoidable. Even without the words, you can see who she is very clearly in our pictures.

Alongside these features, we also have an interview on p196 with probably the world's most accessible famous woman: Lena Dunham (I am such a fan; I was so excited when she retweeted one of my tweets!). Hers is one of the loudest female voices of this generation and it is based on her own acceptance of who she honestly is, which I find endearing and helpful. And finally, we met one of the founders of Tinder, Whitney Wolfe (p186). She has developed a new dating app, which gives women more control of who they see and when. Her learning curve is useful to read about, but also proves that you need to fight for what you believe in and not be talked out of good ideas.

I hope all of this is informative and applicable in some way to help you feel stronger and more confident in your life; more celebratory of who you are.

Lorraine

LORRAINE CANDY EDITOR-IN-CHIEF

ELLE x TKMAXX x COMIC RELIEF Missed our March issue? Find out about the designer T-shirts we helped produce for Red Nose Day (13 March) on p282 and at elleuk.com, then get yours at tkmaxx.com. Tweet me a photo of you wearing your tee #RND15

ELLE COMIC RELIEF

Photography: Kerry Hallihan.



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Coach *Dreamers*

Chloë Grace Moretz/ *Actress*
Coach Swagger 27 in patchwork floral
Fluff Jacket in pink
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THE NEW
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WE NEED TO TALK ABOUT **INSTA-JUDGEMENTS**

'Insta-judgements' is a new buzzword, to cover those conclusions you jump to when you first meet a new person. The snap assumptions you make based on someone's age, face, clothes or way of speaking. Online, the word 'insta-judgements' is a criticism – as in, don't make them.

Keep your mind open, man. This is a classic 21st century clash of the medium and the message. The well-meaning, hippyish, centre-left morality of Twitter and Facebook says we should be open-minded and slow to judge, but the very immediacy of those websites creates a snap response to everything. That's social media in a nutshell: instantly judging people for making insta-judgements.

We rarely get any of our news raw nowadays. Everyone's in such a hurry to pass comment, we usually see the comment before the fact. How many times do we find out there's been an international disaster (whether it's a fatal earthquake, or Gwyneth Paltrow showing camel toe in a pink jumpsuit) through the kaleidoscope of someone tweeting an opinion about it? People can't wait 30 seconds before publishing their response to a political development, a new Apple product or a famous person's death. Nothing is contemplative, reflective, thought-through. Therefore, as soon as the internet tells me not to insta-judge, I automatically suspect that the warning is *itself* made too quickly.

I mean, obviously people should beware snap judgements. As a poker player, I have made my fortune from exploiting the knee-jerk assumptions strangers make about me when I sit down at the gaming table. First, I benefited from the insta-judgements of men about women (that we're easily scared and won't take risks). Then, when I started playing poker in Las Vegas, I took advantage of Americans who assumed that British players weren't wily and couldn't bluff. Now I'm a bit older and there's been a huge influx of young Europeans into the game, I supplement my income by exploiting the assumptions that teens and twentysomethings make about their elders (that we're slow-witted, behind the times and no good at maths).

Even as I sit down at the poker table in a vintage dress, heels and lipstick, to face eight male opponents in sweatpants and hoodies, I can see their brains immediately size me up and put me in a certain box. Good luck to them! Bring it on! I paid off the mortgage on my first flat thanks to just those assumptions.

'As a poker player, I've made my fortune exploiting the knee-jerk assumptions that strangers make about me'

So, of course you shouldn't judge a book by its cover. You LITERALLY shouldn't: just think of all those intelligent, nuanced works of fiction, written by women, that are packaged as 'chick lit' and given daft pink-padded jackets for reasons of pure sexism. Those books should not all be judged by those covers.

If you dismiss a person because of the way they dress, speak or present themselves, you might be letting an amazing opportunity slip through your fingers: either a great potential friendship, or at least the chance to learn something new and interesting. People are never as straightforward as they seem on first impression.

Having said that, insta-judgements are not too far away from *reflexes*, which we need to survive. If a passing stranger offers you a lift home – or comes at you with a knife – you're best off making a quick, negative judgement for your own safety. Too open a mind is naive and dangerous. Animals do something similar: a mouse will insta-judge a cat, or a gazelle a lion, and never mind the friendships that might have grown with time.

On top of that, we are human. Part of the sophistication and complexity of being human is that we impose a narrative on everything we see. Two coiffed people having a smiley, silent dinner in a restaurant? Awkward first date! Woman in black satin dress and Louboutins at 8am? Didn't go home last night!

That isn't always terrible – it shows an engagement with the world. It comes from the same place as empathy, and it can be part of a rich internal life. Besides, it can just be fun. The fashion industry would be in terrible trouble if nobody ever judged on appearance. You wouldn't be reading ELLE if you didn't enjoy the statements that clothes and make-up can make. Admit it: sometimes you *want* to be taken at face value – as long as you've had the chance to make an effort. God forbid it should be when you're schlepping round Tesco in your pyjamas.

So, while it would be impossible for us to stop making insta-judgements, I'm not sure that matters. The important thing is not that our conclusions are open, but that they are open to appeal. They should be constantly examined and refined.

If a guy has a moth-eaten beard and sandals, you might assume something about him. If he turns out to be a great opera singer, you will broaden that assumption – and you'll think differently the *next* time such a hipster lopes towards you. Thus, at least, each insta-judgement will be better than the last.

HAVE YOUR SAY What do you think about Victoria's column? Tweet us @ELLEUK

Photography: Stephanie Sian Smith.


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discover your destiny & your month ahead

Forecast: The Saturn Sisters
Stefanie Iris Weiss
and **Sherene Schostak**
It's your birthday, Pisces!



ARIES

21 MARCH-20 APRIL

Your month to: Work hard
Projects are piling up near the busy full moon on the 5th and your schedule is packed. It may feel like there's too much hustle to handle. Money is on your mind, but there's no need to despair – there should be enough work to keep you afloat. Trust that your bank account will be in excellent shape by the month's end.
Date for your diary: 30th
Communication is key today. Socialise like it's your job.

TAURUS

21 APRIL-21 MAY

Your month to: Let love rule
This is the most romantic month of your year, Taurus. The full moon brings all kinds of pleasure on the 5th, and things continue on a loved-up trajectory throughout March. Warning: don't let your stubbornness interfere with matters of the heart. The plot may twist before the month's end but, despite the drama, you get a happy ending.
Date for your diary: 17th
Your charm is at an all-time high. Use it wisely.

GEMINI

22 MAY-21 JUNE

Your month to: Dream big
You may feel like a bit of a recluse during early March, but cherish the solitude and rest while you can, because this temporary lull ends abruptly at the new moon eclipse on the 20th. You're on the verge of accomplishing an important goal just as your social life explodes. Be patient while it all unfolds, and try not to forget any of your new friends' names.
Date for your diary: 22nd
Share your knowledge; your mind is especially sharp.

CANCER

22 JUNE-22 JULY

Your month to: Be heard
Your career is about to hit the big time – kick-started by the new moon solar eclipse on the 20th. Communication is crucial right now, so get your message across via whatever means necessary. It's time to sell yourself.
Date for your diary: 27th
Think before spending today.

LEO

23 JULY-23 AUGUST

Your month to: Expand
The full moon on the 5th means that funds will fluctuate in early March; avoid taking unnecessary risks. After the Spring Equinox on the 20th, you're on fire both personally and professionally. A surge of wanderlust could cause frustration, so stay grounded with yoga or meditation.
Date for your diary: 9th
You easily mesmerise others – be careful not to intimidate.

VIRGO

24 AUGUST-23 SEPTEMBER

Your month to: Renew
Get ready for a busy full moon on the 5th; cross some of those long-standing concerns off your to-do list. After the 20th, start your deep purge from the inside out (think juicing and jogging) and get some serious cleaning done. It'll bring the spotless slate you long for.
Date for your diary: 18th
The time is right for a heart-to-heart with loved ones.

LIBRA

24 SEPTEMBER-23 OCTOBER

Your month to: Date
In early March, you'll be tempted to be antisocial – feel free to rest up ready for mid-month, when energy levels rocket. Relationships are your focus after the solar eclipse on the 20th. The desire to couple up will take over; go with it.
Date for your diary: 7th
You're especially radiant today – make the most of it.

PISCES

20 FEBRUARY-20 MARCH

Your month to: Fix your finances
Relationships are your focus near the full moon on the 5th, but money concerns occupy your thoughts after spring officially arrives on the 20th. It's time to get your accounts in order; paying close attention to your income will help it grow. Get real about debts – it's essential if you want to boost your savings over the next six months.
Date for your diary: 19th
Are you a dreamer or a realist? It's up to you to pick your team.

READ IT
To find out what your stars hold every day, check out elleuk.com/horoscopes

SCORPIO

24 OCTOBER-22 NOVEMBER

Your month to: Conquer
Stressed out at work? Be patient. You're about to reap some serious rewards. The new moon solar eclipse on the 20th will give you the motivation to plough through deadlines, but don't be afraid to ask for help. Your productivity levels are astonishing; expect to leave your competition in the dust.
Date for your diary: 11th
Your energy is off the charts – take advantage.

SAGITTARIUS

23 NOVEMBER-22 DECEMBER

Your month to: Hit reverse
You've overcome so many challenges since the start of the year that it's only natural to crave some time to reflect. Consider March your time out. The solar eclipse on the 20th activates your romantic and creative life, and its influence lasts for the next six months.
Date for your diary: 14th
Don't rush it: slow and steady wins. We promise.

CAPRICORN

23 DECEMBER-20 JANUARY

Your month to: Nest
Although adventure may call in the first week of March, what you're really craving is a homecoming. When the Spring Equinox arrives on the 20th, you feel the need to pour your energy into family and home life. Do it: some self-focus is just what you need.
Date for your diary: 16th
Face your fears and have that chat you've been dreading.

AQUARIUS

21 JANUARY-19 FEBRUARY

Your month to: Be tactful
March is your fiery month, Aquarius. Courage levels are at an all-time high, so creative breakthroughs are possible. You're not shy about your ideas, but especially near the new moon on the 20th, remember that words can be weapons. Pick battles carefully.
Date for your diary: 28th
Generosity pays off today.

Photography: Jason Lloyd-Evans.


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Michelle Williams

WOMAN OF THE MONTH

MELISSA HAMILTON



Melissa Hamilton, 26, is a First Soloist of The Royal Ballet. Born in Belfast, she has danced in *The Nutcracker* and *Romeo And Juliet*, and took the title role in *Manon* at the Royal Opera House last year. She has performed all over the world, from Moscow to Mexico.

Being told 'no' became my driving force. Most professional dancers go into full-time training at the age of 11, and I came into it at 16, after only having previously danced as a hobby. My school told me that I had started too late, but I'm stubborn and determined; I wanted to prove people wrong.

I'm addicted to winning. When I was five, I won a prize at a poetry reading competition, and have loved the feeling ever since.

I never have a typical day. Two things are guaranteed: I'm going to sweat, and I'm going to work hard. But no two days are the same. I travel a lot, which is definitely a highlight.

Ballet isn't a job, it's a lifestyle. I am passionate about what I do, but it can be incredibly tough. There are days when you wake up with pains in parts of your body that you didn't even know existed.

Commuting helps with stress. I used to live one minute from the stage door, and it was difficult to separate home from work. Now, I have a half-hour commute, giving me time to read, relax and process my day – it's good to get away from the bubble for a while.

I am an entertainer, so I try to completely immerse myself in a character. I want to impact the audience emotionally.

***Dao De Jing: The Book Of The Way* by Moss Roberts** shaped the way I think about work. I've always been a control freak. This book helped me to understand that so much is out of our control.

Melissa will be appearing in Wayne McGregor's new Royal Ballet production, Woolf Works, at the Royal Opera House, from 11-26 May. For tickets, go to roh.org.uk



#MICHELLEELLE

THE COVER BY NUMBERS

7 hour flight to New York



1 green juice, carried by the cover star

8am start time



3 rails of outfits, including looks from Louis Vuitton, Sonia Rykiel and Miu Miu

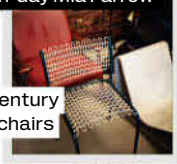


6 suitcases of clothes



1 dancing cover star, to an Eighties shoot playlist

1 shoot concept: 'modern-day Mia Farrow'



5 mid-century Danish chairs

40 pairs of shoes



2pm lunch of Hawaiian quinoa, pomegranate and feta salad, rosemary lamb and blueberry pie



24 pairs of earrings



4pm finish time



13 Louis Vuitton looks

THE COVER-SHOOT PLAYLIST
99 Luftballons by Nena
Don't You Want Me by The Human League
I Feel Love by Donna Summer

ELLE **HEAR IT** To listen to the songs from the shoot, follow ELLEUK on Spotify

Turn to p222 to read our exclusive interview with Michelle

Compiled by: Maybelle Morgan. Photography: Kerry Hallihan, Getty Images, Anthea Simms.


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JIMMY CHOO



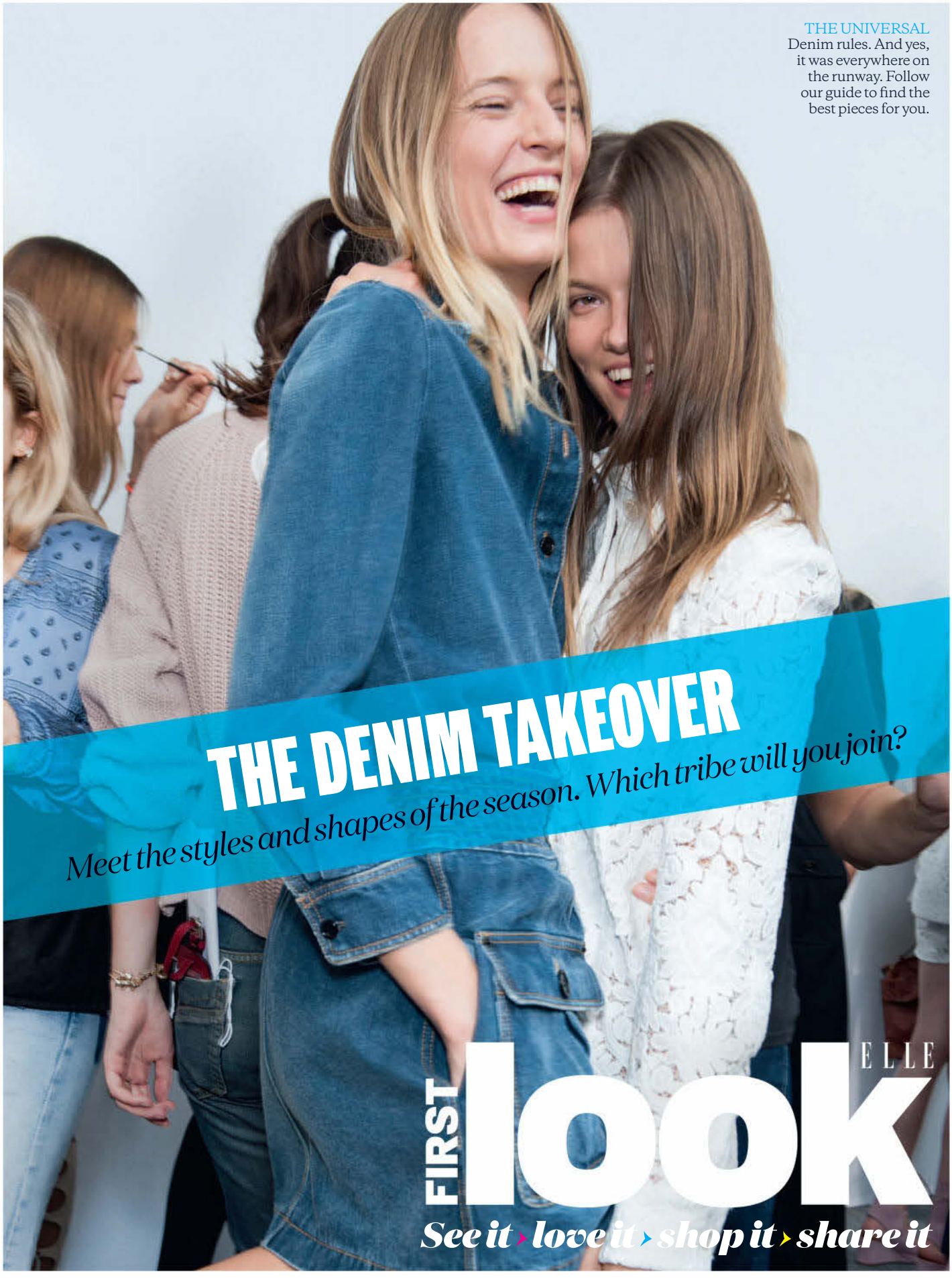
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THE UNIVERSAL
Denim rules. And yes, it was everywhere on the runway. Follow our guide to find the best pieces for you.

THE DENIM TAKEOVER

Meet the styles and shapes of the season. Which tribe will you join?

FIRST ELLE LOOK

See it › love it › shop it › share it

Photography: Greg Kessler.


DYLAN PENN
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THE TREND

WHICH DENIM GIRL ARE YOU?

It's the key look of the season – so how will you wear yours?

Words **Emma Sells**

Styling **Charlie Gowans-Eglinton**



If the fashion rule goes 'see three, call the trend', what is seeing 3,000? A movement? A takeover? A revolution? That was the level of impact denim made on s/s 2015. The catwalks were full of blue, and Gucci was the first powerhouse to make us sit up and take note. The show hinged on swinging cropped jeans, military jackets and laced mini dresses in denim – and, in an instant, denim officially became A Thing. Fendi sent a denim look down the runway for the first time in its history, while even Alberta Ferretti, home of all things ultra-feminine, put its own spin on jeans.

The obsession is in part fuelled by the wave of nostalgia sweeping through our wardrobes – nothing captures a Sixties or Seventies vibe like a pair of crisply flared jeans or a buttoned-up denim skirt. That, and the ongoing move by designers to offer clothes that we don't just want to watch in awe, but to actually wear in real life, make this a brilliant trend to dive into. Think elevated denim: smart pieces that will help form the backbone of your working wardrobe over the months to come.

So which denim girl will you be? The Modernist, relishing clean, elegant silhouettes in dark washes that are enough to convert even the most reluctant denim wearer? The Revivalist, blending nostalgic silhouettes with suede, fringing and broderie anglaise? Or The Maximalist, cherry-picking the most intricately embroidered and embellished items. Feel free to channel each look on rotation. Because, really, don't you want to wear all of them? ›



THE DESIGNER INSPIRE LIST: THE PIECES TO LOOK FOR



CHLOÉ
The long, retro skirt ticks the new length.



BURBERRY
The nipped-in, dark-wash jacket works for work.



LOUIS VUITTON
The high-waisted, narrow-crop jean is the hot new cut.



GUCCI
The military jacket: two trends in one.



SONIA RYKIEL
How a denim jumpsuit can work for the city.



STELLA McCARTNEY
Just the right true-blue shirt.

Photography: Anthea Simms.

FIRST look

1 THE REVIVALIST



Denim shirt, £185, J Brand



Denim jeans, £340, Paige

Bleached-out washes, blissed-out shapes. Wear with tan leather and suede for easy-going nostalgia



Denim dress, £215, A.P.C.





Denim-mix sandals, £315, Tabitha Simmons



Denim playsuit, £175, Current/ Elliott



Denim top, £100, Michael Michael Kors

TREND TIP
Clean shapes + frayed edges = the grown-up way to do distressed denim.



Denim playsuit, £150, G-Star Raw

TREND TIP
Nail the look in one step with a playsuit. ›



Denim jumpsuit, £365, Sea NY



Denim jeans, £210, Giambattista Valli x 7 For All Mankind



Denim shirt, £40, Warehouse





Denim skirt, £176, Alexa Chung for AG





Denim shorts, £238, Marques' Almeida

TREND TIP
Light washes add vintage appeal.

Photography: Jason Lloyd-Evans, Schohaja, Anthea Simms, Graham Walser for Hearst Studios.



Sparkling daisies that shine in the soft light of Spring.
Be inspired at pandora.net

PANDORA
UNFORGETTABLE MOMENTS

FIRST look

THE MODERNIST

Denim fixes up and looks sharp for s/s 2015. Clean lines and polished details mean that yes, you can wear it to the office

TREND TIP
Military details add interest to classic shapes.



Denim jacket, £69, Star by Julien Macdonald at Debenhams

Denim jeans, £280, DL 1961

TREND TIP
Dark shades of denim will keep this look work-appropriate.

Denim-mix bag, £280, Diesel

Denim jeans, £235, Paige

Denim-jacquard sandals, £580, Manolo Blahnik

Denim skirt, £195, Joseph

DENIM TAKEOVER



Denim culottes, £165, Edit

Denim and leather coat, £278, AllSaints



Denim jacket, £95, Whistles

Denim-mix bag, £595, Jimmy Choo

Denim top, £34.95, Gap

TREND TIP
Pair tailored shorts with neutral separates for day; just add heels for night.

Denim shorts, £160, Risto

Photography: Sean Cunningham, Jason Lloyd-Evans, Graham Walser for Hearst Studios.

www.narcisoparfums.com



THE NEW FRAGRANCE BY **narciso rodriguez** FOR WOMEN

FIRST look

THE MAXIMALIST

More is more, bigger is better, bold is beautiful. For truly standout jeans, all the old sayings hold true


HOUSE OF HOLLAND

TRY IT Team ELLE show you how to customise your jeans at elleuk.com/fashion


Denim jeans, £75, Asos


Denim and metal jeans, £340, Filles À Papa


Embellished denim jeans, £135, Guess


Embellished denim jeans, £665, Tu Es Mon Trésor at Avenue 32

TREND TIP
Jewels elevate grungy washes into something special.


Sequined denim jeans, £1,180, Ashish


TREND TIP
Customise your jeans for one-of-a-kind style.


Embroidered denim jeans, £305, Bliss And Mischief


JUST CAVALLI

TREND TIP
Pretty details make for a softer take on boyfriend cuts.


DOLCE & GABBANA

DENIM TAKEOVER

Denim jeans, £80, Levi's; cotton patches, £3 each, Levi's Tailor Shop


ASHISH

Photography: 3 Objectives, Sean Cunningham, Jason Lloyd-Evans, Anthea Simms, Sonny Vandevelde. For shopping details, see Address Book.

SWAROVSKI.COM



All prices are non-binding RRP's including VAT. Prices are subject to change from time to time without prior notice. Please check with the participating boutique at the time of purchase. Miranda wears items priced from £49 to £219

Collection from £49

SWAROVSKI

We can work it out A *Chanel* briefcase: is this the bag to *make you skip* to the office?

Styling **Donna Wallace** Photography **Luke J Albert**

ADD TO BASKET



Embellished cotton-mix and leather bag, £6,975, Chanel

SHOP IT
See the trends first, direct from the #ELLEFashionCupboard. Go to elleuk.com/fashion

For shopping details, see Address Book.



ELIE SAAB

L'EAU COUTURE



REBECCA LOWTHORPE
ASSISTANT EDITOR

Denim top, £280, **Marques'Almeida**. *Denim jeans, £215,* **Balenciaga**. *Shirt,* **Céline** *shoes, watch and* **Falke** *socks, all Rebecca's own*

'I love Marques' Almeida's roughed-up denim – it's become a modern classic.'

'Add polish to distressed denim by wearing with a soft white and navy colour palette.'



EMI PAPANIKOLA
FASHION INTERN

Denim jacket, £490, **Back by Ann-Sofie Back**. *Cotton top, £55,* **Saint James**. *Denim jeans, £240,* **Current Elliot**. *Leather shoes, £185,* **Whistles**. *Bracelet, Emi's own*

DENIM TAKEOVER

FROM THE ELLE FASHION CUPBOARD

THE TREND IS: DENIM

Your style staple is no longer just for jeans. From fringing and frays to all-in-ones and luxe jackets, Team ELLE shows you how to wear denim now



'A flash of ankle lends a feminine touch to mannish jeans and shoes.'



Denim jacket, £52, **Warehouse**. *Denim dress, £240,* **Loup Charmant**. *Leather shoes, £225,* **Grenson**. *Leather and gold watch, £205,* **Larsson & Jennings**. **Katrine Kristensen** *earring, rings and bracelet, all Charlie's own*

CHARLIE GOWANS-EGLINTON
FASHION ASSISTANT

'This jacket and tunic combination is a fresh way to do double denim.'

Compiled by: Harriet Stewart and Billie Bhatia. Photography: Victoria Adamson. For shopping details, see Address Book.



EMMA SELLS
FASHION FEATURES WRITER

Denim top, £165, **Aries**. *Plastic-mix sandals, £50,* **Aldo**. **& Other Stories** *jeans, Emma's own*

WEAR IT

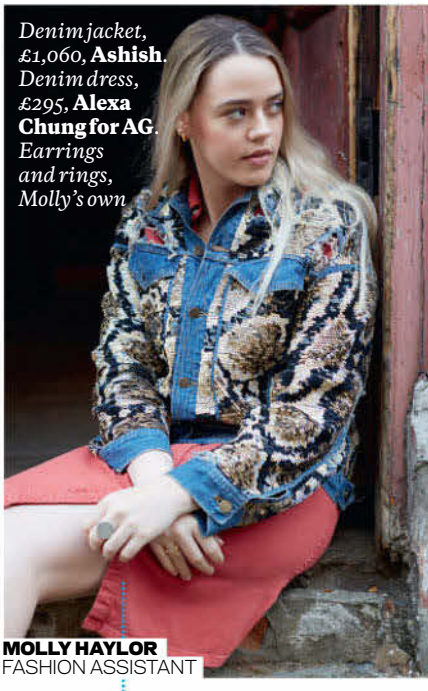
'Be brave: go for denim in unexpected shapes, like this trapeze jacket.'



MICHELLE DUGUID
SENIOR FASHION EDITOR

Denim jacket, £70, **Wåven**. *Denim dungarees, £335,* **Paige**. *Leather shoes, £365,* **Doreteymur**. **Thomas Pink** *shirt, Michelle's own*

'A pair of boyfriend jeans is a spring staple. They look great with a standout pair of sandals.'



Denim jacket, £1,060, **Ashish**. *Denim dress, £295,* **Alexa Chung for AG**. *Earrings and rings, Molly's own*

MOLLY HAYLOR
FASHION ASSISTANT

'Everyone associates denim with blue, but this bright dress is a playful take on the trend. Experiment!'

'Lift pale denim pieces with a shot of primary colour.'





HARRIET STEWART
MARKET & RETAIL EDITOR

Denim jumpsuit, £285, **MiH Jeans**. *Leather boots, £525,* **Joanne Stoker**. *Necklace, bracelets and rings, all Harriet's own*

SHOP IT
For ELLE's pick of the best new-season denim, go to elleuk.com/fashion


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Shop at hm.com


H&M


HUNTERBOOTS.COM


HUNTER
ORIGINAL

BACK TO THE FUTURE

Space age + modernism = your new favourite accessories



BALMAIN
Plexiglas choker, £925



LOEFFLER RANDALL
Leather bag, £330



STELLA McCARTNEY
Plexiglas necklace, £645



PALMER//HARDING FOR GOST-BAREFOOTS
Stainless steel chainmail shoes, £750





MARC BY MARC JACOBS AT MONNIER FRERES
Vinyl iPad case, £114



MARNI
Leather and resin sandals, £660



KENZO
Stainless steel watch, £245



HOGAN
Leather sandals, £290





COMPTOIR DES COTONNIERS
Leather shoes, £205



J.CREW
Leather bag, £128



ROBERTO CAVALLI
Perspex bangle, £445



ALEXANDER McQUEEN
Satin-mix bag, £1,495



ADAM SELMAN X LE SPECS
Acetate sunglasses, £65



KENZO AT MONNIER FRERES
Copper necklaces, £155 each



FENDI
Leather and rubber sandals, price on request





ASOS
Faux-leather sandals, £35

SHOP IT
See our pick of the new-season accessories at elleuk.com/fashion

Compiled by: Donna Wallace. Photography: 3 Objectives. For shopping details, see Address Book.



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ELLE SPORT a stunning sportswear collection available at www.ellesport.co.uk


THE FRAGRANCE FOR WOMEN
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ONDRIA PHOTOGRAPHED BY JUERGEN TELLER

Styling **Harriet Stewart**



A khaki shirt doubles up as a lightweight jacket – use it to dress down smart separates.

Add delicate jewellery to make the look work in the evening.

HOW TO WEAR Uniform jackets

There's more than one way to wear a utility jacket. We show you what you need to know

Choose a lace skirt to feminise an otherwise masculine jacket.

Cotton-canvas jacket, £140, French Connection. Polyester-mix bralet, £38, Warehouse. Cotton-mix skirt, £38, Asos. Silver earring, £105, and silver bar necklace, £150, both Georg Jensen. Long gold necklace, £110, and gold pendant (worn on necklace), £130, both Links of London. Gold-plated watch, £139, Guess

Photography: Robert Harper.

HOW TO WEAR Uniform jackets

Avoid head-to-toe safari. A simple nod to the look is all you need.

Boyish trousers and retro trainers make this on-trend.

Cotton-twill sleeveless jacket, £645, Coach. Polyester-mix body, £180, Bimba Y Lola. Polyester trousers, £195, Marc Cain. Leather trainers, £149, Senso. Metal necklace, £6.99, H&M

Styling: Harriet Stewart. Photography: Robert Harper. Graham Walser for Hearst Studios. Hair and make-up: Carolyn Gallyer at CLM Hair & Make Up, using YSL Beauté. Model: Antonia Wilson at Select Models. For shopping details, see Address Book.

EDITOR'S FAVOURITES



Cotton, £145, Karen Millen



Cotton, £50, Next



Cotton, £79, Marks & Spencer



Cotton, £305, Bimba Y Lola



Cotton, £180, Parka London


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FIRST look



TOP TIP

Swap black leather for coloured pieces; try cool pastels too.

Summer leathers

Not just for bikers: this is a softer take on a classic fabric

1. Leather dress, £900, Acne Studios.
2. Leather bag, £975, Paula Cademartori.
3. Leather jacket, £995, J Brand.
4. Leather sandals, £115, Camper.
5. Leather trousers, £1,000, Zadig & Voltaire
6. Faux-leather skirt, £70, Cheap Monday.
7. Leather top, £65, Warehouse.
8. Leather shoes, £290, Coach.
9. Leather bag, £199, Radley.
10. Leather culottes, £45, Dorothy Perkins.
11. Leather and metal bracelet, £390, Tod's

Compiled by: Molly Haylor. Photography: Jason Lloyd-Evans, Vanessa Jackman, Georgia Devey Smith/Anthea Simms, Anthea Simms, Graham Walser for Hearst Studios.

FIRST look

Soft tailoring

Feminine silhouettes with a sporty twist: just get up and go

TOP TIP

This is all about the mix: pair a silk trench with trainers for a fresh take on summer in the city.



1. Silk-crepe coat, £840, Richard Nicoll. 2. Leather shoes, £40, Clarks. 3. Silk top, £245, Christopher Raeburn. 4. Leather bag, £65, & Other Stories. 5. Leather sandals, £85, Kurt Geiger. 6. Silk trousers, £265, Vanessa Bruno





7. Faux-leather trainers, £35, Monki. 8. Silk bag, £925, Paul Smith. 9. Polyester shorts, £210, Asli Polat. 10. Silk-mix jumpsuit, £100, Asos. 11. Silk-organza top, £185, Longchamp

Compiled by: Charlie Gowans-Eglinton. Photography: Vanessa Jackman, Jason Lloyd-Evans, Anthea Simms, Graham Walser for Hearst Studios. For shopping details, see Address Book.


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*Call-back, 162 women (France & UK)
**KantarWorldPanel, Sept 2012-2014

DONNA'S DETAILS

ELLE Accessories Editor Donna Wallace debriefs us on the new micro trends: spots, socks and sugary stripes

1 SOCK BOOT



Leather-mix boots, £1,850, Dior



Wool-mix boots, £1,400, Chanel



Leather boots, £925, Miu Miu



THE JOY OF SOCKS This season, socks were elevated beyond basic cotton to luxe leather sock-and-sandal (and even boot) combos. Think of it as the sweater/shirt duo of the shoe world (but sexier).



Leather shoes, £305, Tod's

Silk bag, £1,700, Marc Jacobs



Donna wears: Coated cotton jacket, £450, House of Holland. Silk-mix skirt, £175, L.K.Bennett. Leather trainers, £99, Dune Black. Acetate sunglasses, £35, Le Specs

2 NEW SPOTS



GET SPOTIFIED Let's be clear: these are not dots. These are fully fledged saucers – seen everywhere from Marc Jacobs to L.K.Bennett. These are tough, cool-girl spots, and they're contagious.

Leather shoes, £420, Erdem x Nicholas Kirkwood





Leather shoes, £310, Toga Pulla

3 BRAND TO WATCH



From left: Leather-mix sandals, £475. Satin and velvet bag, £450. Satin shoes, £400. All Amélie Pichard

AMÉLIE PICHARD On the surface, Pichard's is a sweet and sugary world. But there are dark, David Lynch-esque forces at work, seen in the narcissistic looking glass soles of her shoes. Her pieces are anything but throwaway bits of fluff.



Above: Satin shoes, £450. Right: Nylon bag, £525. Both Amélie Pichard.



Photography: 3 Objectives, Victoria Adamson, Anthea Simms. For shopping details, see Address Book.

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**KantarWorldPanel, Sept 2012-2014

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IN CHARACTER

Young designer Ashley Williams talks about the cult following for her plush toy bags



Mohair bomb bag, £365, mohair elephant bag, £420, and mohair teddy bag, £365, all Ashley Williams

Photography **Luke J Albert**

Fashion may be serious business, but we all need a little light relief. That's why Ashley Williams, with her love of all things cartoon and kitsch, is fast becoming one of London's brightest young things. The stars of her collections? The pop-coloured, plush mohair toys that double as bags and have built up a cult following among fashion's most influential – not least ELLE cover star Pixie Geldof, Alice Dellal and stylist Julia Sarr-Jamois, who are all also Williams' friends. The first bag she produced, teddies that models swung by their sides as they stalked down the catwalk, were inspired by hand-me-down bears and pyjama cases. Since then, she's designed cats and sharks and, for s/s 2015, an elephant and a cartoon-like bomb. 'I didn't think many other people would be into them,' says Williams. 'But they appeal to people of all ages, not just teenagers. They've even been selling out in menswear stores in Japan.' Perhaps it's the authenticity – each one is made by a single ornamental teddy bear maker in Cornwall – that makes them bona-fide heirloom originals. *Available at Browns Focus, from £365*

SHOP IT See more of the season's essential accessories at elleuk.com/fashion

@HAPPYASHLEYLAND

Words: Emma Sells. Illustrations: Thierry Lasry. Additional photography: 3 Objectives.

FIRST look









THIERRY LASRY × FENDI



Fendi is set to spoil us this month with the launch of a **capsule sunglasses collection** designed by French eyewear whizz Thierry Lasry. Lasry mined the label's **print archives** for inspiration, offering two glamorous shapes, Fanny and Sylvy, each covered in colourful **cubist and kinetic graphics**, and embossed with a 'Y' – a subtle nod to Lasry, as it's the last letter of both his first and last names. *Available at fendi.com*



Acetate sunglasses, £419 each

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Molly Goddard (above): 'I wanted to do something for myself that I was proud of, without having to prove anything to anyone'









MOLLY GODDARD S/S15

Oh my Goddard

FROTHY DRESSES WITH A TOMBOY ATTITUDE? SIGN US UP

It was the kind of party you've always wanted to be invited to: clusters of cool, pretty girls with bucketloads of spirit, all dressed in cotton and tulle dresses over jeans and sneakers, slip dresses and vintage tees, hanging out, drinking beer and having a good time. Except it wasn't really a party – it was the debut and s/s 2015 presentation by Central Saint Martins graduate Molly Goddard, 26, in the garden of The Grosvenor Chapel in Mayfair. And those girls? Her friends, cast by the designer and her stylist, sidekick and younger sister Alice.

'I made it up as I went along, really,' says Goddard in her studio, a room upstairs in her mum's house in Ladbroke Grove that's acting as a stepping stone between her flat and a yet-to-be-found rented studio space. 'It was just fun. I wanted to do something for myself that I was proud of, without having to prove anything to anyone. I didn't think it would be taken seriously.' It was, though: Dover Street Market promptly placed an order and Goddard was offered a coveted spot on the British Fashion Council's NewGen scheme.

She wasn't entirely winging it, of course. Goddard trained at Central Saint Martins, first doing a Foundation Course, followed by a BA in Knitwear Design, which included a year as an intern at John Galliano in Paris and Meadham Kirchhoff in London, where she built up the love of intricate surface texture that's so evident in her pieces. Then she did almost a year of an MA before deciding her heart wasn't in it, taking time out to work at Bella Freud and regroup. She returned to the MA three days after the renowned course director Louise Wilson died last May, but struggled to settle back in.

So she left for good last summer and set about creating the 22-piece collection of frothy, girly, school disco-inspired prom dresses that got everyone talking. Up close, the attention to detail and intricate smocking and gathering is pretty phenomenal – Goddard reckons she's worked on over 2,000 metres of fabric on her vintage smocking machine. But it's the tomboy spirit behind them that really fuels their appeal. 'There's something so lovely about wearing a really special dress but feeling totally comfortable in it,' she says. We couldn't agree more.

Available at Dover Street Market; prices from £302

@MOLLYMGODDARD

Words: Emma Sells.

BAG IT, QUICK!

THAKOON

When Thakoon came into ELLE HQ to show us his new bag line recently, we swooped. 'A great bag needs to be one you'll wear for years,' is how he explained the pure-meets-practical designs. Prepare to meet your new favourite work bag.



From top: Leather bags, £1,075, £1,590 and £1,105, all Thakoon. Available now at net-a-porter.com and Harvey Nichols

SHOP IT

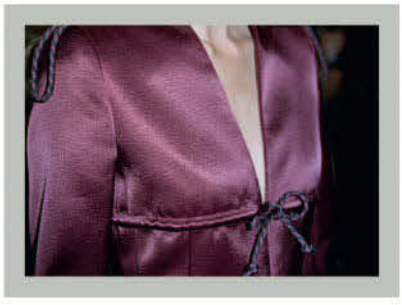
HENRY HOLLAND'S NEW LOOK

Just the thing to see you through summer

When Henry Holland was looking for the face of his s/s 2015 Mega collection of sunglasses, he knew just who to call: Lily Allen, long-time friend and supporter. Featuring mirrored lenses and laser-cut patterns, the eight styles are anything but discreet. *Available at houseofholland.co.uk, from £120*









Polaroids by Sophia Aerts, taken backstage at Christopher Kane s/s 2015 exclusively for ELLE



CHRISTOPHER KANE opens his first store

Yet further proof of Christopher Kane's major international status: this month, he joins the roster of British designers setting up home on **London's Mount Street**. He enlisted the help of minimalist architect John Pawson to set the tone across two floors in Portland stone, glass and steel. This will give the Kering-backed Kane the opportunity to create his own, one-off world – which we plan to visit ASAP. *6-7 Mount Street, London W1*

Words: Emma Sells. Additional photography: 3 Objectives.

ELLE DECORATION ONLINE

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Laura wears: Leather sandals, £295, Laura Bailey x L.K.Bennett

ELLE EXCLUSIVE

Laura Bailey TAKES ON L.K.BENNETT

The model has turned designer and conjured your dream capsule summer shoe collection

Words **Emma Sells**
Photography **Alexandra Leese**

Laura is curled up in a leather armchair in her West London home. 'I love that quick-fix, mood-changing, outfit-lifting moment of magic when you put on a great pair of shoes,' she says. 'But it's also the emotional power: a shoe that's seen you through adventures or heartbreak. A lot of my shoes really remind me of certain times in my life and I love that sense of having a line-up of old friends.'

Model Laura's passion for footwear, as well as a signature look that's both polished and effortless, made her the obvious choice to design a capsule collection of shoes for L.K.Bennett. The accessible luxury brand has a history of working with smart, stylish women – see previous collaborations with Caroline Issa and Rosamund Pike.

Bailey, 42, leads an incredibly busy life. She's a model, writer, mother to Luc, 10, and Lola Tiger, six, fashion ambassador for both the British Fashion Council and Chanel, businesswoman (she is co-creator of jewellery label Loquet London), and campaigner for Oxfam. She threw herself into every element of the design process.

She drew her inspiration from holidays on the Amalfi Coast in Italy, one of her favourite places in the world, and from the Italian glamour she's always loved in fashion and film. The names of the pieces – Bella, Monica, Virna – were picked from a list of favourite Italian actresses. The result? Elegant flats, kitten heels and block-heeled sandals that all make you want to look twice, thanks to their zigzagging prints.

'They remind me of a basket that I picked up in a market on holiday, covered in clashing Aztec patterns ›

LAURA'S TIP

'You CAN wear print from top to toe. Mix patterns at will, but stick to complementary colour tones.'

Cotton-canvas bags, £275 each, Laura Bailey x L.K.Bennett





Laura wears: Leather and cotton-canvas sandals, £195, Laura Bailey x L.K.Bennett

@LAURABAILEYLONDON

WATCH IT See how Laura styles her shoes in our exclusive video at elleuk.com/fashion



LAURA'S TIPS

'Dungarees are such an effortless thing to throw on for relaxed days at home. Need to smarten up? Just add a pair of luxe flat sandals.'



Laura wears: Cotton-canvas shoes, £245, Laura Bailey x L.K.Bennett

LAURA'S TIP

'Team patterned accessories with polished pieces for slick summer dressing. Sweetie necklace optional.'

that somehow went with everything,' says Bailey. This is the key to her personal style success: blending colour, print, vintage and new in a way that really shouldn't work, but somehow does.

These shoes also reflect her hectic schedule: 'I wanted them to be glamorous, for my heart to skip a beat when I looked at them. But they had to work hard, to have an element of pavement-pounding practicality.'

There is no one better to demonstrate how to style them than Bailey, who has previously modelled for Jaeger, Marks & Spencer and Guess Jeans. She throws the sandals on with a pair of dungarees (her go-to anti-fashion statement); pairs the pointed kitten heels with a favourite pleated skirt and a Bella Freud knit; and adds block heels to a printed shirt and checked trousers – even at 5ft 8in, she is more often seen in heels than flats.

It all goes to show that this is the capsule collection that will solve any summer shoe dilemma. As Bailey says: 'I'm an extreme editor, so these had to be the only shoes that you'd take on holiday, on a trip or in your bag to work.' *Prices from £195. Available from 25 March at L.K.Bennett stores and at lkbennett.com*

DON'T MISS *our exclusive* ELLE Insider x L.K.Bennett *shopping event. See p324 or elleuk.com/insider for info.*

Photography: Alexandra Leese. Hair: Paul Donovan at CLM Hair & Make Up, using Kiehl's. Make-up: Tania Grier using Sisley s/s 2015. For shopping details, see Address Book.

THE ELLE EDIT



1. Cotton-canvas shoes, £245. 2. Patent-leather shoes, £245. 3. Patent-leather shoes, £195. 4. Patent-leather shoes, £195. 5. Cotton-canvas bag, £275. 6. Patent-leather shoes, £245. 7. Leather sandals, £295. All Laura Bailey x L.K.Bennett


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ELLE SHOP THE DROP

First on your wish list, then your ***to-do list***: this month's ***most-wanted*** high-street piece and the date to shop it. ***Set a reminder now***

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See what else is in stores this week at elleuk.com/fashion



IN STORE 8.5.15

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Hold your phone over this symbol for a 360° view

WAREHOUSE Polyester dress, £95

For shopping details, see Address Book.

Styling **Harriet Stewart** Photography **Luke Kirwan**





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MY LIFE IN BOOKS

ROKSANDA ILINCIC

The London-based fashion designer, 38, shares the books that have shaped her life

@ROKSANDAILINCIC



The Cherry Orchard by Anton Chekhov
I love Russian authors and all of the Chekov plays. *The Cherry Orchard* is relevant to where I've come from [Serbia]: the political structure, the problems and ideologies occurring in society. I also love Dostoyevsky's *Crime And Punishment*; I think it says so much about the dark heart of everyone's personality, and power, which can lead you to do something that normally you wouldn't. It is a very interesting view on humanity – not the happiest read, but it will make you think.

The Lover by Marguerite Duras
My favourite female authors are Françoise Sagan and Marguerite Duras. *The Lover* is written in such a realistic way – you almost feel that you're in it. It's about discovering yourself and becoming a woman. I like books that challenge you and make you question the things you take for granted. I don't tend to read philosophy, but I like it when complex ideas are bound up in the story.

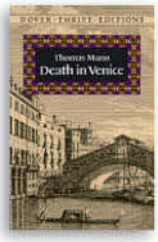


The Little Prince by Antoine de Saint-Exupéry
I read this when I was seven – at that time I just loved the drawings, but as I grew older I realised that there's all kinds of hidden meanings in it. I'm coming back to this book now because of my daughter Efimia, four. We can both relate to it, which is so exciting.





Four Quartets by T.S. Eliot
My favourite is the first poem, *Burnt Norton*. Poems put you in a certain mood. I don't know if I should call them feminine, but they can certainly be slightly softer than straight prose. I read less now than I used to, because I don't have the time, but it's nice to dip into a poem for a moment – just to escape for a few minutes.



Death In Venice by Thomas Mann
I usually want to read a book before I see the movie adaptation, but I fell for this book the opposite way around. I was in love with the set design of Visconti's 1971 film, so I decided I was going to read the book – and I loved it even more. It's about the possibility of change.

The Beautiful Fall by Alicia Drake
This explores Yves Saint Laurent's beginnings and his relationship with the people around him, including Karl Lagerfeld. It's a beautiful insight into the private lives of two people whom I admire so much, particularly Yves Saint Laurent. I would recommend it to anyone interested in fashion.



Catalogue Of Exquisite Recipes by Valeria Napoleone
I don't really like cooking – I'll leave it to somebody else – but this book is more of a visual feast. Valeria is an art collector, specialising in female artists, and has published a book of beautiful images and recipes laid out in a way that is relevant to cooking. It is a lot of fun.



#ELLEBOOKCLUB

AND... THREE BOOK PICKS: WHO TO TRUST?

1 **HAUSFRAU BY JILL ALEXANDER ESSBAUM (MANTLE)**
On the surface, Anna is living happily with her husband in Switzerland, but really she's falling apart. A tense novel about morality, fidelity and identity. *Out 26 March*

2 **DISCLAIMER BY RENÉE KNIGHT (DOUBLEDAY)**
As she reads a novel that appears on her bedside table, Catherine realises that it is about her – and her darkest secrets are about to be revealed. An intelligent and twisty thriller. *Out 9 April*

3 **WEIGHTLESS BY SARAH BANNAN (BLOOMSBURY CIRCUS)**
An unnamed group of girls recount the downfall of a beautiful newcomer in their class, in this chilling novel about the dark heart of high school. *Out 12 March*

To join the #ELLEBookClub and see our pick of the month, head to elleuk.com/bookclub

ELLE BOOK CLUB

Compiled by: Anna James, Georgia Simmonds. Photography: Getty Images.

Your quick-fire guide to the films you mustn't miss this month

MOVIE MATCH

DO YOU EXPECT TO BE INSPIRED?

YES

MEH

NOPE

DID YOU FOLLOW THE OSCAR RACE?

OF COURSE

NEWS ADDICT?

YES

GOSSIP *OR* DISCRETION?

GOSSIP

DISCRETION

MEH

FASHION WEEK *OR* WEEK IN THE SUN?

FASHION WEEK

WEEK IN THE SUN

WORDS *OR* PICTURES?

WORDS

PICTURES

SUKI WATERHOUSE *OR* CARA DELEVINGNE?

REALITY

CARA

SUKI

REALITY *OR* FANTASY?

SHAILENE WOODLEY *OR* KRISTEN STEWART?

ROMANCE *OR* MINIMALISM?

DOES THE PHRASE 'YOU'RE SO MONEY' MEAN ANYTHING TO YOU?

KRISTEN STEWART

SHAILENE WOODLEY

FANTASY

DIVERGENT *OR* THE FAULT IN OUR STARS?

ROMANCE

NOPE

YES

MINIMALISM

CRUDE *OR* COY?

COY

CRUDE

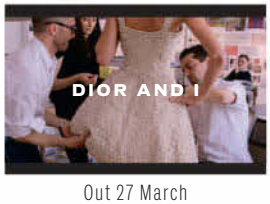
DOWNTON ABBEY *OR* GAME OF THRONES?

THE FAULT IN OUR STARS

DIVERGENT

DOWNTON ABBEY

GAME OF THRONES



Out 27 March



Out 27 March



Out 6 March



Out 27 March



Out 6 March



Out 20 March

Compiled by: Anna Smith. Photography: 20th Century Fox, Alamy, Andrew Cooper, Getty Images, Rex Features, Anthea Simms, @Instagram/Cara Delevingne, @Instagram/SukiWaterhouse

The Chuck Taylor All Star



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NEW MUSIC ACTS

Fresh, young and rooted in Britain – they're the sound of now



Shura: 'I like weirdness in music'

1. SHURA @WEARESHURA

In a nutshell: Blissful synth-soul
Listen if you like: Haim
Key track: *Touch*
Get to know: With dark brows, bleached bedroom hair and dance-pop tunes, it's not hard to see why Russian-English singer-songwriter Aleksandra Denton (Shura is a Russian nickname for Aleksandra) is being compared to a young Madonna – and she's the first to acknowledge the Queen of Pop's influence: 'If I was stuck on a desert island, I'd take *The Immaculate Collection*.' The 23 year old produces her own tracks, self-labelled as 'psychedelic guitariness' and 'tainted pop vibes'. 'I like weirdness in music,' she says. The song that best sums up her life? 'Tchaikovsky's *Dance Of The Sugar Plum Fairy*, from Disney's animated classic *Fantasia*.'
Shura headlines Village Underground, London, on 25 March. For more, see villageunderground.co.uk



HEAR IT

2. RAE MORRIS @RAEMORRISMUSIC

In a nutshell: Unapologetic pop
Listen if you like: Lorde
Key track: *Do You Even Know?*
Get to know: Blackpool-born singer-songwriter Rachel Morris doesn't think small. Her dream collaboration? Kate Bush. 'Actually, even a conversation would do,' she says. The 21 year old has supported Lianne La Havas and Tom Odell, and featured on three Bombay Bicycle Club tracks from their most recent album, notably *Luna*. Morris describes her music as 'organic and electronic'.
Rae Morris' debut album, Unguarded, is out now

3. LÅPSLEY @MUSICLAPSLEY

In a nutshell: Downtempo electro ballads
Listen if you like: James Blake
Key track: *Falling Short*
Get to know: At just 18, Liverpudlian Holly 'Låpsley' Fletcher is another self-producing maverick lighting up the new music scene. She's already caught the attention of BBC Radio 1 DJs Annie Mac and Huw Stephens. 'My sound is chilled electronic touching on acoustic, minimal and experimental realms,' she says. Her career highlight is being longlisted for the BBC Sound of 2015 ('My greatest achievement so far'). The song she wishes she had written? *Feel Good Inc.* by Gorillaz.
Låpsley's EP, Understudy, is out now

James Bay: need-to-know



1. At 24, he is a cross between Damien Rice and Johnny Depp. **2.** James took up guitar at the age of 11 after hearing Eric Clapton's *Layla*. **3.** After a performance in a Kentish Town pub, a fan uploaded a video of him playing and a Republic Records A&R took notice. **4.** James stood in for a sick Lana Del Rey in the BBC Radio 1 Live Lounge. **5.** He won the 2015 BRIT Critics' Choice Award.
James' debut album, Chaos And Calm, is out 23 March

ELLE **SEE IT** Read the latest music news at elleuk.com/now-trending

Words: Maybelle Morgan. Photography: Getty Images, Sam Wilson Photo.

The Chuck Taylor All Star

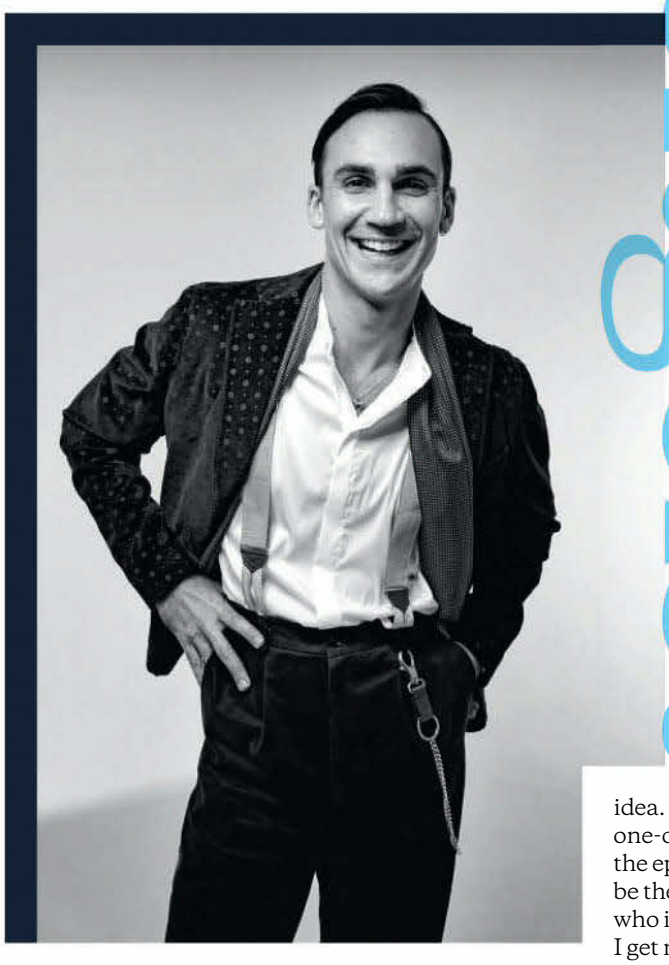


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HENRY LLOYD-HUGHES

This Inbetweeners star can act, rap and design clothes. Perfect man potential? High

Four years on, the bully from *The Inbetweeners* is more brooding than boorish. Henry Lloyd-Hughes, 28, is a sharp and enigmatic lead in Channel 4's new 10-part drama, *Indian Summers*, set during the decline of the British Empire in India. Expect sex, complexity and plenty of sociopolitical intrigue. As Henry says: 'There are no safe stereotypes.'



Henry with co-star Jemima West in *Indian Summers*

You describe yourself as a 'rapper turned actor'. Explain, please.
Well, some would call it comedy rap, but it gave me a lot of pleasure. When I finished school, the only other people I knew who weren't at university were musicians. I was just this guy hanging around trying to impress people with how funny I was. I would come up with little riffs and eventually we started playing gigs.
Can you rap for me now?
No. It would be a really bad idea. I never do it for people one-on-one. In my opinion, the epitome of bad taste is to be the guy at a house party who is like: 'You mind if I get my acoustic guitar out? I've just got some urban troubadour jams that I have to get off my chest.' I never want to be that guy.
According to the internet, you like green tea and Radio 4.
Both true. I'm a huge Radio 4 fan – in fact, when I got to do a radio play for Radio 4, that was one of my life goals taken care of. I listen to the radio a lot – *Test Match Special* is my favourite. I know what you're thinking – why would you listen to the cricket when you can watch it? But it's such a rich experience; one of life's great luxuries. One day, I might get invited on as a guest, and then I can retire happy.
And is it true that you design your own suits?
I know quite a lot about fashion. When I left school and I couldn't get any acting jobs, I was always working in fashion shops like Dover Street Market and Liberty, selling Dries Van Noten. When I was filming in Asia recently, I basically had no friends – my wife Rosie wasn't there and my beloved cricket team was thousands of miles away – so I started designing suits as a hobby. I made friends with a tailor and would go to the fabric houses down by the docks and spend hours digging in the crates, looking for obscure fabric.
What was it like working with Mia Wasikowska on the upcoming *Madame Bovary*?
Amazing. Mia is such a natural film star. You can't see the cogs whirring, but as soon as you turn the camera on, she is perfectly poised. She transforms effortlessly, at the flick of a switch.
How would your friends describe you?
In her wedding speech, my wife's maid of honour described me as a 'labrador on acid'. That's harsh but fair.
Indian Summers is showing on Channel 4 now

READ IT
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Words: Georgia Simmonds. Photography: Chris McAndrew.

The Chuck Taylor All Star



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WORK

SPY

From morning meetings on a West London building site, to afternoons trawling through Moroccan antique markets, interior consultant and art director ***Sussy Cazalet***, 31, needs a wardrobe that goes as far as she does

Sussy Cazalet calls herself a 'multidisciplinary artist'. This means her current to-do list includes art directing Olivia von Halle's eponymous loungewear label and designing the interiors for a South Kensington members' club, a radio station in East London and a new build in the Big Sur in California. We catch her in her West London apartment-cum-studio sketching graphics for a new LA and New York-based electro label, before she dashes to Portobello Road Market for a client meeting. And *breathe*.

This bursting diary requires a 'multidisciplinary' wardrobe: 'I have to adapt – moving from sets to building sites and client meetings means I need to be comfortable but look the part. I am my brand, so people need to see me and think: "I want to work with her".'

Her top career tip for anyone aspiring to work in interior design? 'Learn to draw,' she urges. 'If you can't express your ideas with a pencil and paper, you'll never come up with anything original. And never be afraid of being your own boss – your mistakes always end up being successes somewhere down the line.' ›

Frame Denim dungarees. Converse trainers. Issey Miyake scarf (worn throughout), shirt and earrings, all Sussy's own

Photography: Amar Daved.

WORK SPY

MONDAY

'The key to a nomadic working day is a great coat and shoes – they hide a multitude of sins!'



Dress, Claudie Pierlot. Shoes, Carven. Wanda Nylon coat and earrings, both Sussy's own

TUESDAY

'I'm designing sets and graphics for an LA and New York-based electro label launching this summer; I try to squeeze in three undisturbed days a week in my studio to draw.'



SUSSY LOVES

Reading *The Master And Margarita* by Mikhail Bulgakov.

Listening to Sly And The Family Stone.

Playing the piano to unwind.

Interiors website the-brick-house.com

Below: Jacket, Belstaff. Top, Sandro. Bag, Carven. Reformation skirt and earring, both Sussy's own. Left: all as before.





Vintage waistcoat, Nicole Farhi shirt, trousers, and Jimmy Choo shoes, all Sussy's own



Jacket, Belstaff. Iris & Ink shirt. Vagabond boots, Ally Capellino bag and trousers, all Sussy's own

CV

EDUCATION

BA Printed Textiles, *University of Leeds*

MA in Interior Architecture, *Parsons School of Design, New York*

EXPERIENCE

Prop Department, Assistant to Gideon Ponte and Matthew Duguid, *Pinewood Studios, Buckinghamshire*

Junior Interior Designer, *Waldo Works, London*

Freelance Interior Consultant and Art Director, *London*

WEDNESDAY

'I buy most of my clothes on thereformation.com. Its clothes are cool and chic but not too precious, so if I accidentally cover myself in paint I won't want to cry.'

FRIDAY

'I spend a lot of time in Portobello Road Market shopping with clients. No matter what I wear, my Issey Miyake scarf makes me feel like "me".'

@SUSSYCAZALET

THURSDAY

'For site meetings with builders, I wear mannish trousers, a leather jacket and chunky boots to feel strong and confident.'

CAN'T BE WITHOUT...



'I never leave the house without my Nikon camera, my vintage shearling coat and my leather-bound sketchbook.'

Words: Gillian Brett. Fashion: Donna Wallace. Photography: Amar Daved. For shopping details, see Address Book.


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[THE EDIT]

A SEVENTIES SPRING

Somerset
BY ALICE TEMPERLEY

Kyla ankle boots £150, Carrie tote bag £165, Draycott brogues £120, Wells brogues £100, blouse £69, trouser £89, shirt £79. All Somerset by Alice Temperley.

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Urban 53.3 (5.3) – 94.2 (3.0), Combined 42.2 (6.7) – 88.3 (3.2), CO_2 Emissions 155–84g/km. These official EU test figures are shown: New Generation i20 Premium SE 1.2 at £15,220 OTR including Mandarin Orange pearl paint at £495. *On the road price of £10,695 applies to i20 S 1.2 petrol



figleaves.com



Left: Cotton-mix trousers, £30, Next. Leather shoes, £378, Dorateymur
Right: Cotton jumper, £65, Asos White. Satin top (worn underneath), £595, Jonathan Saunders. Polyester trousers, £175, Designers Remix. Faux-leather boots, £80, Aldo. Neoprene bag, £199, Kurt Geiger. Model's right hand: Gold-plated ring £157, and model's left hand: Gold-plated ring (index finger), £73, both Maria Black. Metal ring (middle finger), £12.50, Topshop. All jewellery worn throughout



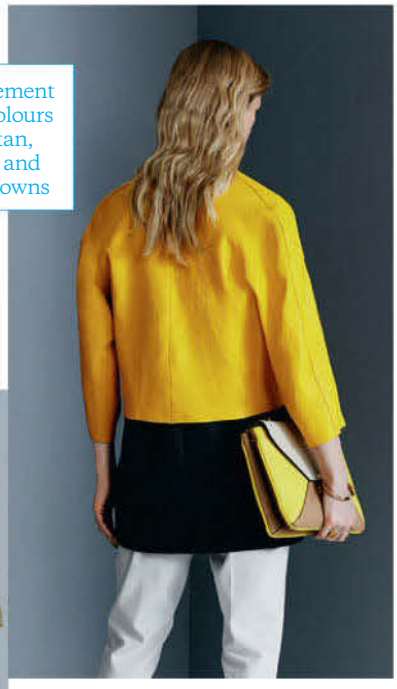


Colour pop

Add a shot of ***primary colour*** to ***smart neutrals*** this spring



Complement block colours with tan, camel and light browns





Above left: Silk-mix dress, £950, Acne Studios. Cotton shirt (worn underneath), £250, Prism. Silk-mix shorts, £200, Escada. Leather shoes, £65, & Other Stories. Enamel earrings, £170, Tory Burch. Leather bag, £272, Pinko. Silver rings (model's right hand, index finger, worn throughout), £62 each, Maria Black
Below left: Cotton shirt, £29.99, Zara. Polyester-mix trousers, £165, Self Portrait. Leather bag, £130, Michael Kors. Enamel bracelet, £170 for set of three, Tory Burch. Leather and metal watch, £195, Kate Spade New York
Left: Leather jacket, £529, Sandro. Cotton top, £59, Cos. Cotton-mix trousers, as before. Leather bag, £335, Milli Millu. Enamel bracelet, as before

Photography: Robert Harper.



Right: Cotton jumper and satin top, both as before. Suede bag, £1,015, Dsquared2
Far right: Rayon waistcoat, £310, Club Monaco. Polyester top, £22, and polyester-mix trousers, £75, both French Connection. Metal earrings, £8.50, Freedom at Topshop. Leather and metal watch, £195, Kate Spade New York



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Above left: Cotton jacket, £355, Avelon. Polyester-mix dress, £49.99, and matching trousers, £49.99, both H&M. Leather bag, £179, Radley
Far left: Cotton shirt and polyester-mix trousers, both as before. Leather bag, £199, Modalu
Left: Polyester-mix waistcoat, £250, Self Portrait. Polyester-mix top, £29.99, Mango. Neoprene skirt, £30, Asos. Leather shoes, £380, Boss. Metal earrings, as before. Leather and gold-plated watch, £395, Links of London

Styling: Donna Wallace. Photography: Robert Harper. Hair and make-up: Carolyn Gallyer at CLM Hair & Make Up using Nars and Unite. Manicure: Ami Streets at LMC Worldwide using Chanel s 2015 and Body Excellence Hand Cream. Model: Alice at Elite. For shopping details, see Address Book.

ELLE **STYLE IT** See what Team ELLE wear to work at elleuk.com/street-style



MANGO

SHOP AT MANGO.COM



JJ wears a 1960s Sorelle Fontana beaded dress with Aquazurra shoes

CLOSET *confidential*

JJ MARTIN

Fashion writer, former Gucci and Calvin Klein PR and, above all, diehard vintage lover. JJ Martin on how she updates her look to make a modern statement

Words **Emma Sells** Photography **Stefano Guindani**



NAME UP IN LIGHTS

'This was a 40th birthday gift from a friend. He had it made by an artist in Palermo, inspired by the street signs in Sicily.'





Above: Jewellery by Ugo Correani, available at mytheresa.com this month. Right: Quirky chairs covered in David Hicks fabric



JJ wears a matching Yves Saint Laurent top and skirt from 1977, with Prada shoes

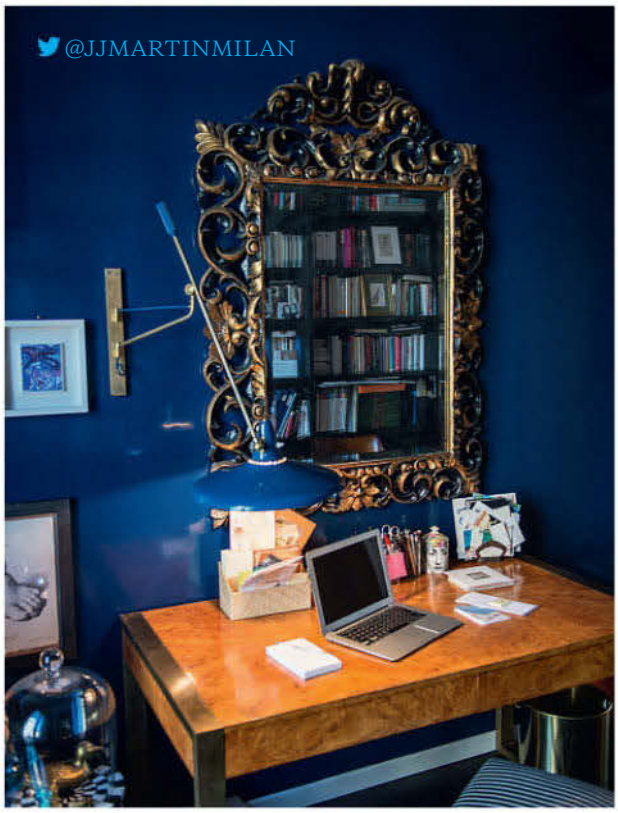
Writer Jennifer Jane Martin (known as JJ to all but her mother-in-law) calls herself an exuberant dresser. 'I love pattern and I love colour,' she says in her Californian twang, at home in her apartment in Milan. 'I am not a minimalist at all.' She's not kidding. Her look – a favourite on street-style blogs – is statement-making, not to mention fiercely individual, thanks to an obsessive love of all things vintage. 'I've always loved old clothes,' she says. 'I like finding something special and unexpected – it's always a conversation starter.'

JJ, now 41, first began trawling flea markets while working in marketing for Calvin Klein in New York 15 years ago, and what started as a way of buying clothes on a budget became a way of life. The joy for her is in wearing her collection rather than preserving it, so vintage features in her outfits daily.

Her rule to keep it all modern? Never wear vintage shoes or bags. That's why she has amassed a wardrobe of designer footwear to bring her pre-loved pieces up to date. She is also an ardent mixer, wearing vintage with her favourite brands, from Prada and Valentino to young guns such as Altuzarra and Christopher Kane, to the virtually unknown Stella Jean.

'I like to invest in five or six key pieces for the season,' she says. 'Last season, I was obsessed with culottes. And I bought a pair of flat Comme

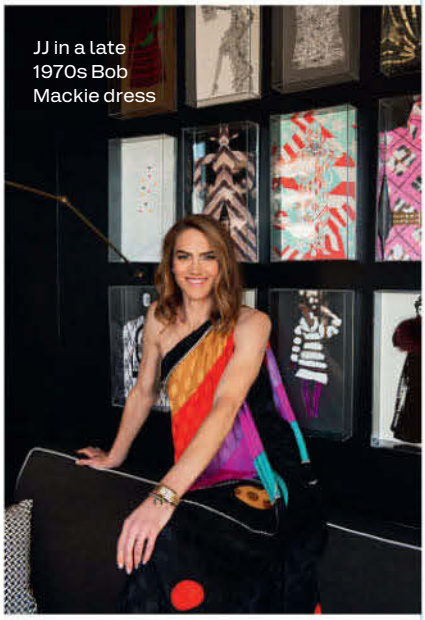
JJ's top Milan destinations: 1. Prada (prada.com) 'Nothing beats Prada in Milan, it has the best selection.' 2. Antonia (antonia.it) 'A really small multi-brand





DESIGNER FOOTWEAR

'I have a lot of shoes. I mostly wear heels, but I have a pair of Comme des Garçons flats and some silver Prada platforms that I'm wearing a lot now.'


JJ in a late 1970s Bob Mackie dress

des Garçons shoes that gave even my vintage grandma dresses an edge.'

She collects pieces as she travels around the world on writing assignments, making a beeline for the Rose Bowl in her native LA, budget stores in Miami, Portobello Road in London and a few dealers in Milan.

Martin is a hoarder as well as a forager. She keeps everything: she still has the first piece of vintage that she bought, a black faux-beaver-fur coat with a faux-fox-fur collar, picked up at a flea market in Chelsea, New York. 'With both furniture and fashion, I gravitate towards pieces that make a statement and curate everything else around it,' she says. 'I buy anything that catches my eye. It would never cross my mind to think, "When am I going to wear this?" I just make it work.'

She has lived in Milan for 13 years, since moving there to follow her then-boyfriend, now-husband Andrea. ›







PRADA DRESS

'It has rhinestones, a patchwork of three different patterns, Hawaiian prints. It's really fun.'

store with a cool vibe.' 3. Cavalli E Nastri (cavallinastri.com) 'My favourite place to shop for vintage.' 4. Arform (arform.it) 'I get the best salad bowls here.'





A vintage 1960s dress is displayed proudly on JJ's wall

GIANVITO ROSSI BOOTS

'The key is to never wear vintage shoes with vintage clothes. My Gianvito Rossi boots work because they're edgy'



They live on the top floor of a 1950s building, in a light and airy apartment that is dominated by JJ's passions. To date, she has amassed a collection of around 350 vintage pieces that fill the wardrobes in her bedroom, the whole of her guest room, the cupboards that line her hallway and drawers in her bathroom. Some of her most treasured dresses even end up hanging on the walls as decor. Her furniture is lovingly sourced, too: from her ever-expanding collections of chairs and Murano glass to the 1940s Swedish fabric that wallpapers her dressing room.

And now she's turning her hobby into a business. Her new website, ladoublej.com, sells a selection of vintage clothing, and showcases her finds on some of Milan's most stylish women. She's also collaborating with mytheresa.com, hand-picking 20 pieces by Ugo Correani, an Italian costume jewellery designer who has worked with Karl Lagerfeld, Valentino and Gianni Versace, which will be sold online this month. 'He's not very well known, but I stumbled upon him while researching a story and found a treasure trove of his pieces at his old atelier. They're totally major.' Just like JJ. ●



JJ styles a 1970s waistcoat with a Stella Jean skirt





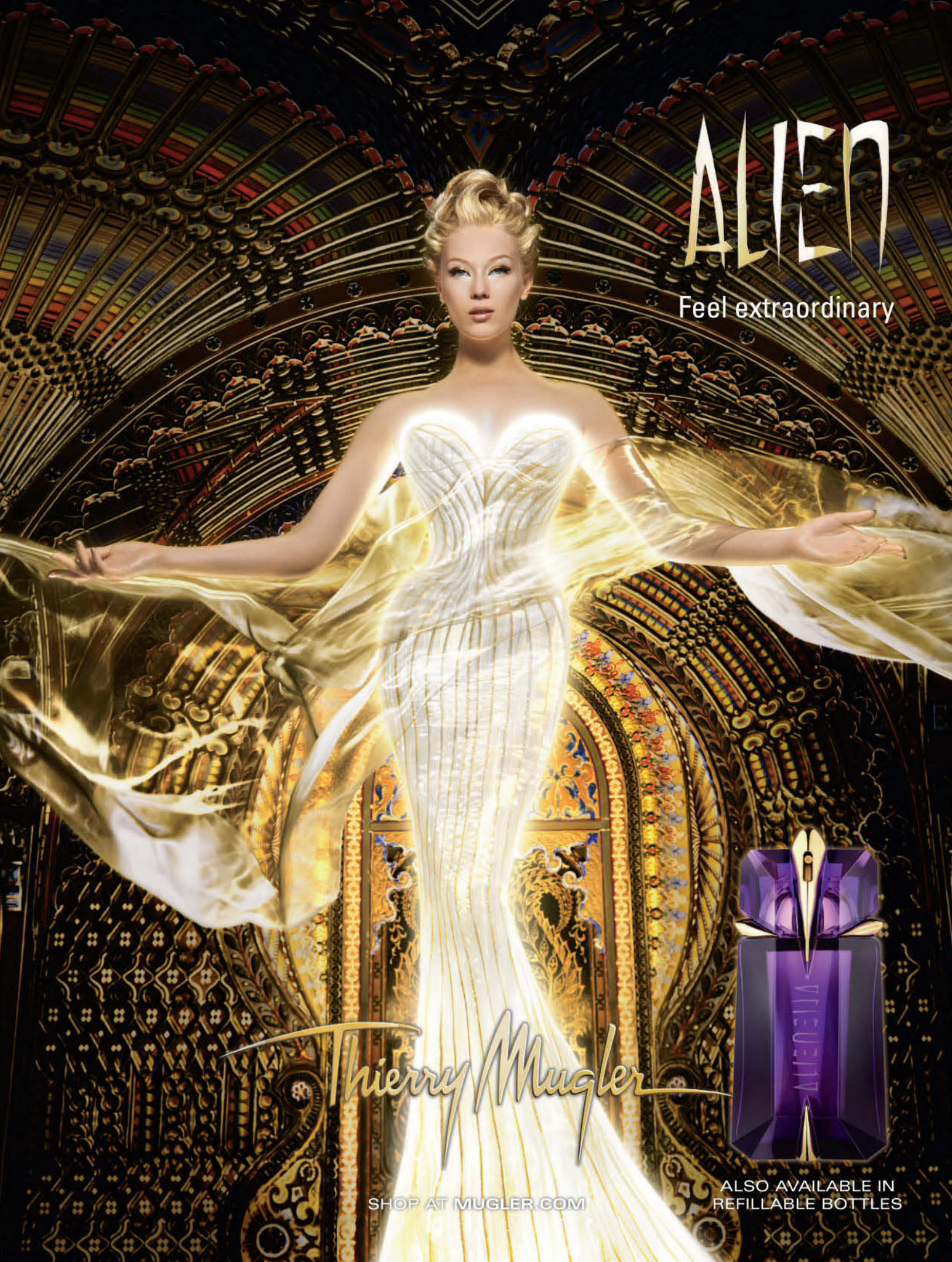
Right: Ugo Correani pieces that will be sold at mytheresa.com

BAGS OF TRICKS

Left: 'I will only buy a vintage handbag if it's got something cute or kind of fun going on.' Right: 'This was custom-made for me in the Zagliani atelier in Milan.'

Photography: Stefano Guindani. Hair and make-up: Cotril.

JJ's top Milan destinations (cont): 5. Fioraio Bianchi Cafe (fioraiobianchicaffe.it) 'A totally impractical, but wonderful, cafe in a flower shop.'


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AMSTERDAM

ELLE STYLES

REBECCA LAUREY, 27, FASHION BLOGGER

SHOP MY LOOK

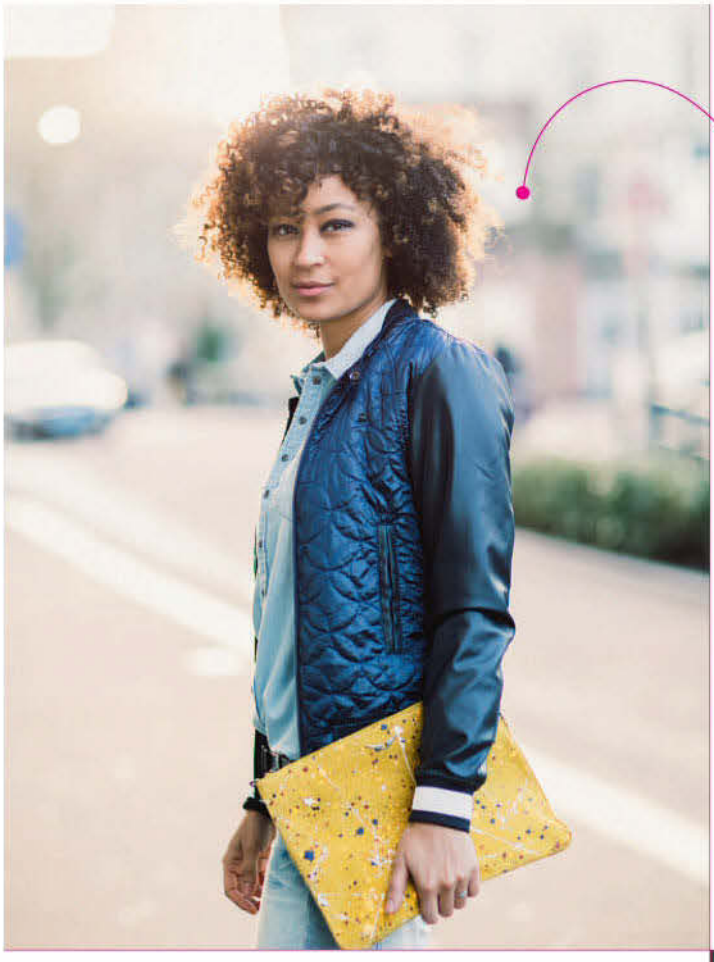
Silk jacket, £160, G-Star Raw. *Cotton top, £29,* Finery London. Whistles *trousers,* Reebok *trainers, bag and jewellery, all Rebecca's own ›*



Street Style... **Amsterdam** Shop the effortless springtime looks from the Dutch capital

Micro Trends... **Checks** How to wear top to toe **Sleeveless jackets** The new layering essential

Styling: Harriet Stewart. Photography: Victoria Adamson. Map: Russell Bell.



ELLE STYLES SABRINA SPONG, 30, PR MANAGER AT G-STAR RAW

SHOP MY LOOK
Satin and faux-leather jacket, £120, cotton shirt, £80, and denim jeans, £120, all G-Star Raw. *Suede bag, £175,* Zadig & Voltaire. Acne *shoes and ring, both Sabrina's own*



'I have a weak spot for masculine shapes, which I combine with something very feminine, like high heels'

@SABRINA_SPONG



ELLE STYLES SANNE DE WILD, 27, GRAPHIC DESIGNER





@PRINCESS_SANNE

SHOP MY LOOK
Cotton-mix jumper, £225.50, Cote. *Denim jeans, £80,* Levi's. *Resin earrings, £200,* Marni. *Leather bag, £59,* Cos. *Jacket, boots and necklaces, all Sanne's own*

'I like to play with shapes and colour, so I love the mix of this panelled orange top with my blue velvet coat'





ELLE STYLES NOOR DE GROOT, 27, FASHION AND TRAVEL BLOGGER



@QUEENOFJETLAGS



SHOP MY LOOK
Cotton-mix dress, £560, Trager Delaney. *Faux-leather sandals, £56,* Topshop. *Jewellery, Noor's own*

'This dress reminds me of Carrie Bradshaw in the late Nineties'

ELLE STYLES MILOU NEELEN, 29, ILLUSTRATOR

@MILOUNEELEN



'I'd wear this bag over everything from smart trousers to denim'



SHOP MY LOOK
Leather bag, £45, & Other Stories. *Faux-leather shoes, £45,* Topshop. Nanushka *jumper,* Zara *trousers, hat and rings, all Milou's own*



Photography: Victoria Adamson.



ELLE STYLES FLEUR ONGERING, 30, MARKETING & COMMUNICATIONS MANAGER AT STILLS ATELIER



'Coats are my obsession – I throw them over everything to feel instantly stylish'

@FLEUR_FLEUR



SHOP MY LOOK
Wool coat, £487, Stills Atelier.
Cotton top, £55, Cos.
Leather trainers, £49.99, Zara.
Trousers and bag, both Fleur's own

ELLE STYLES REBEKKA BACH, 35, DESIGN MANAGER AT G-STAR RAW

'I love contrasts: something dark with something light, something tailored with something casual'





SHOP MY LOOK
Leather and wool-mix jacket, £230, denim jacket (worn underneath), £170, denim jeans, £110, and suede and leather trainers, £95, all G-Star Raw.
Royal Republic *bag, Rebekka's own* ›



Photography: Victoria Adamson.



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ELLE STYLES IMAN WHITFIELD, 24, ART DIRECTOR

@IMANWHITFIELD



SHOP MY LOOK
Wool-mix top, £95, Whistles. *Denim jeans, £110,* G-Star Raw. *Leather shoes, £525,* Joanne Stoker x Eudon Choi. *Bag, Iman's own*

'I would dress up this top with leather trousers and heels at night'



GOING DUTCH

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INSIDER'S GUIDE TO AMSTERDAM

Shop... for unique vintage items and rare designer pieces at **Laura Dols** 6 (lauradols.nl) *Fuel up...* on healthy homemade dishes at **Vinnies** 3 (vinnies homepage.com) *Drink...* creative and unusual cocktails amid elegant surrounds at **Vesper** 1 (vesperbar.nl) *Party...* with local hipsters at **Bar Ludwig** 8 (barludwig.com) *Stay...* in the heart of the action at the design-led **Conservatorium** 11 (conservatoriumhotel.com)

Styling: Harriet Stewart. Photography: Victoria Adamson. Map: Russell Bell. Special thanks to: G-Star Raw #tightorwide. For shopping details, see Address Book.



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Gingham, monochrome, plaid: you can wear all three













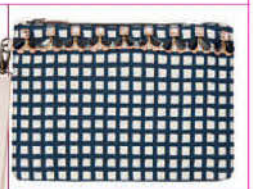




ELLE tip: Nod to this season's Sixties reboot with gingham checks and a neat collar. Peephole eyelets? An added bonus. *Below: Cotton-mix top, £145, Claudie Pierlot*









ELLE tip: Pick one statement piece and pair with laid-back separates. Simple, but so effective.





ELLE tip: Double up. Layer small checks over bigger blocks and add colourful accessories, or add a patterned bag for maximum impact. *Above left: Cotton and leather bag, £255, Mother of Pearl*

ELLE tip: Refresh classic tailoring with monochrome checks. Pair with a plain tee for added cool. *Above: Cotton culottes, £245, Studio Nicholson*



Photography: 3 Objectives, Victoria Adamson, Getty Images, Jason Lloyd-Evans, Anthea Simms.

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OFF THE CUFF

Sleeveless jackets: your new spring coat











ELLE tip: Borrow from the boys. Pair your sleeveless jacket with shirts and mannish flat shoes. The result? Modern, super-cool androgyny. *Far left: Cotton-mix jacket, £250, Karen Millen. Above right: Cotton and nylon jacket, £275, Bimba Y Lola*













ELLE tip: Keep your options open. Not fully committed to bare arms? Opt for half and half. You can have it both ways. *Below left: Cotton jacket, £79, Cos*



ELLE tip: Easy elegance is the goal. Throw your jacket over a tee with rolled sleeves and boyfriend jeans to instantly smarten your look. *Above left: Rayon jacket, £650, Acne Studios*



ELLE tip: Layer wool jackets over lightweight fabrics to transition between seasons in style.

SEE IT For more inspiring looks, go to elleuk.com/street-style

Compiled by: Emma Sells. Photography: 3 Objectives, Getty Images, Jason Lloyd-Evans, Anthea Simms. For shopping details, see Address Book.



SARAH ET YASMINE

Sarah Lavoine, designer and Yasmine, student


COMPTOIR DES
COTONNIERS

This *woman* has *forever* changed the way *you* will *date*

Words **Stephanie Theobald** Photography **Aaron Stern**

@WLWOLFE



Tucking into a steak on the terrace of the Four Seasons hotel in Austin, Texas, Whitney Wolfe announces that, 'at the end of the day, the world is shallow. Check out the people in this restaurant right now and you're going to be saying "Yes" and "No" in your head.'

The magnetic 25 year old sitting opposite me is referring to the way we date now. Specifically, to a famous app she helped create where you swipe a photo to the right if you fancy someone and to the left if you don't. Wolfe is a co-founder of Tinder, the stratospherically successful dating aid that blew traditional online matchmaking out of the water. The app, which is approaching 50 million active users (of which 40% are female), was recently valued at just under £500m and is predicted to earn £50m in 2015. Users are responsible for 1 billion swipes and clock up 15 million matches per day. It repositioned love and lust as a game, a throwaway activity and, even more revolutionary, it promised to liberate women from being stereotyped as passive creatures who didn't want to have sex.

'The great thing about Tinder is that it is so simple,' Wolfe says. 'Most of life is. Pre-Tinder, you had to fill in dumb online forms. In real life, would someone ever walk up to you in a bar and go, "Hi, do you like broccoli?"or "Do you like long walks on the beach?" Yuck, it's not intuitive.'

Intuition is what got Wolfe where she is today. She talks about 'leveraging friend networks' and 'micro-level marketing', but admits that marketing is, again, 'basically all about intuition – you have to understand what someone would want.' Her stroke of genius when Tinder launched, targeting US universities first (as Facebook did), was understanding how insecure female university students can be. 'I knew if I put flyers everywhere saying, "Find out who on campus thinks you're cute," then every single one of them would download that. They did. Women want to know what people are thinking about them.'

Still, after resigning in April last year, Tinder is history for Wolfe. She left causing a storm of international scandal when she sued Tinder and its parent company InterActiveCorp for sexual harassment and discrimination in June (more on this later). Today, she's here to talk about the new app she has created. A clue is her outfit: jeans, knee-high boots and a baggy sweatshirt with the word 'Bumble' on the front. She is visibly glowing with energy and enthusiasm for her new project.

It's a relief, she confides, to have left Tinder's headquarters in LA and to be back in Texas with her real friends (she went to university in Dallas). 'Texas is a happy place and Austin is a hippy town. In LA, if I showed up to the Beverly Hills Hotel in sweats they'd tell me to go and put my Birkin bag back on. They're so stupid there.'

The phrase 'tech businesswoman' can make the heart sink, bringing to mind someone straight and serious. Wolfe, by contrast, is a live wire of energy, charisma and ideas coming at you a hundred miles an hour. She is also an intriguing combination of the glamorous (she apologises for having to leave after lunch but there's a helicopter coming to pick her up) and the charmingly nerdy (she's been up late into the night sending 'goofy' facts about bumble bees to her twentysomething marketing manager Caroline).

Bumble is a dating app like Tinder, but with the gimmick that it's women who have to approach men. Wolfe believes this will lead to less bullying, making women feel more secure. Launched in December, it's already receiving interest here in the UK.

'The problem with Tinder was that it would be men sending messages to women. Inevitably not all of them got answered and when guys get rejected, they can become extremely aggressive.' She adds: 'In a world where most women make their own living and run their own lives, it is crazy that we're not meant to be in charge when it comes to dating. The Bumble message is, "Sorry, girlfriend, you have to make the first move. Have some balls and just do it!"'

Bumble is perfect, she insists, because guys love it, too. 'It takes the pressure off them, right? The woman made the first move, so he feels complimented; he doesn't feel rejected.'

'IN REAL LIFE, WOULD SOMEONE EVER WALK UP TO YOU IN A BAR AND GO, "HI, DO YOU LIKE BROCCOLI?" IT'S NOT INTUITIVE'

So what is she doing next?

Wolfe had a crash course in the fragile male ego last year when she brought a court case against two of her fellow co-founders at Tinder, claiming that Sean Rad and Justin Mateen had subjected her to 'a barrage of horrendously sexist, racist and otherwise inappropriate comments, emails and text messages', including one where Mateen allegedly called her a wh*re. Another claim was that Rad and Mateen threatened to take away her title as having a young, female co-founder would make Tinder 'seem like a joke'.

The case was complicated by the fact that Wolfe had been in a relationship with Mateen. When the story hit the press, Whitney found it a really traumatic time. 'I think words can be more detrimental than sticks and stones,' she says.

What got her through was her friends and 'knowing what I did was right' – referring to the rampant sexism in the tech world and the need to highlight it. The case was eventually settled out of court. 'Neither party admitted any guilt, so there you go,' she says in a tone that suggests that the issue has gone unresolved. As a result of the lawsuit, Wolfe reportedly gave up a yearly salary of £53,000, but won a payout of more than £600,000 and stock in Tinder. She recalls a dinner in LA, 'with bigwigs from Google and Facebook. It was as if I was there to be dinner entertainment. It made me feel sick.'

But she doesn't want to dwell on the Tinder nightmare because a) she has worked with a lot of men who are 'super-uplifting' and b) she is currently surfing what she believes to be an even greater wave than the Tinder one.

The wave was the result of the lawsuit adversity. When she read the offensive comments people left about the case, ›



it struck her that women must be subjected to this kind of bullying all the time. 'I thought, "I'm going to start a kindness platform. Girls can talk to each other but only in an uplifting manner."'

She tells me to check out the Instagram page @ByeFelipe, which showcases the abusive comments men send women on dating apps. One, from a man who hasn't heard back from a woman, reads: 'Where the f*ck are you? You're not really hot enough to act hard to get, you know ;)'

When the London-based Russian tech impresario Andrey Andreev contacted Wolfe to offer his support around the lawsuit, she told him about her idea. Andreev is the brain behind the billion-pound social network Badoo, a dating-focused social networking service with 250 million users. He told her there was no money to be made in kindness, but added, 'Let's think of dating and work your girl angle into it.'

So she set to work, something she says she's good at. 'It was drilled in my head from day one: you're going to make it on your own; figure it out.'

The mantra came from her parents, a Catholic mother and a Jewish father who'd done well in real estate. They raised her with her younger sister in Mormon-belt Utah. She created her first business at the age of seven, selling neighbours back the flowers she had picked from their gardens. 'I was a saver,' she says. 'I was always wanting to create something for myself.'

She also spent two years in Paris between the ages of 11 and 13 at a fancy international lycée, 'in a class with the Sudanese president's child and, like, the ambassador of Australia's child.' She admits she has used these contacts to form part of her network. 'Leveraging networks is the most powerful tool you have today.'

She'd originally wanted to study marketing at the prestigious advertising course run at the Southern Methodist University (known as Dallas SMU) but she failed the entrance exam. 'I was like, "This is stupid; this is not how you market something."' So she majored in International Studies instead. Post-graduation, a friend in LA invited her to a dinner where she met Sean Rad, soon-to-be CEO of soon-to-be-invented Tinder. He told her he was working on the development of global apps and wanted someone to do sales and marketing. 'I said, "Great! I can sell anything, even ice to an Eskimo."'

'AT A DINNER WITH BIGWIGS FROM GOOGLE, IT WAS AS IF I WAS THERE TO BE DINNER ENTERTAINMENT. IT MADE ME FEEL SICK'

He told her to call him the next morning, but when she rang at 8am he was still asleep. 'He said, "Who is this?" I was like, "It's the girl from dinner." He's like, "Oh, you actually called!"'

She was hired on the spot. 'Two months later, Tinder was born and we took off on a wild ride.'

Did anything about the success of Tinder surprise her?

'Are you kidding me? The whole thing surprised me!' She tells the tale of going into a cashmere shop in Paris in 2013 and the woman in the boutique noticing Tinder stickers on her phone. She told Wolfe how her daughter had met her boyfriend on Tinder at a fashion show in New York. Wolfe was blown away to realise how she was helping bring people together all over the world.

'Jewish culture has a thing called a yenta, or a matchmaker. It's considered a very good deed to bring two people together. Heavenly. I mean, there are babies because of Tinder, Tinder marriages…'

Yet she got badly burned at Tinder. The 'swipe, swipe' concept might have been fun but, thanks to the fallout with Mateen, she realised that, when it comes to mixing relationships with work, you are playing with fire. She's not convinced any more about the liberating effect of sped-up sexual encounters.

'Dating apps turned into online sex things. With Bumble, I'm trying to find a platform where, if you're innocent and sweet, you can still find a [partner]. The branding is super-girly and warm. And we pun on the bee thing: Bee confident.'

In short, romance and respectful courtship are what she believes girls want to buy today. Yet she's not turning soft any time soon. You sense that some of the gung-ho 'brogramming' culture of the tech world has rubbed off on Wolfe. She doesn't like the F-word, for instance.

'Men and women alike don't understand what feminism means. If someone took it the wrong way, you've just lost their attention.' She concedes that she likes 'the Emma Watson take on feminism. She said you have to involve men, too.'

Mainly, she talks about how women have to 'own sh*t'. 'If you're confident and you own something, then people can't hurt you.' Her role model is her former film studies teacher at Dallas SMU. 'She was this beautiful, lesbian badass. She would pull up in a Ferrari with her customised cowboy boots and she would own sh*t.'

Weirdly, Wolfe met this film teacher's son, Michael, 27, for the first time on the slopes of Aspen last year and now she's dating him. She admits she was cocky with the dark, handsome young man as they went up on a ski lift together. He confided that he was just a boy from Texas and a terrible skier. 'I thought, "I'm going to ski well and he's going to think I'm so hot." But he passed me backwards. He's an Olympian-level skier!' She smiles. 'He was smart. He let me believe he was a hopeless skier. And I was madly in love with him from that second.'

The 'boy from Texas' also turned out to be oil heir Michael Herd, a philanthropist and vice president of Herd Producing Co, an oil company that owns and operates over 400 wells in America.

So isn't the Aspen story proof that real-life encounters are more exciting than cyber ones? Wolfe admits that she has never used a dating app (and why would she need to with a life this exciting?), but insists they improve the quality of life for millions of women.

'A 23-year-old woman from my mother's generation would have been home at three in the afternoon, getting ready to go out. Today, we're home at 7.30pm. Women want to go put on their sweat pants and watch Netflix, but they still want to date.'

She doesn't believe that technology has changed the way we date, it's just changed the way we behave. 'We're on our phones all day, so apps like Bumble give you an opportunity to not miss connections.'

Speaking of connections, it's time for that helicopter to take her to visit Michael who's over in Tyler, Texas, an hour away. Not that she'll be resting up for too long. She has a load of new plans, including confidence workshops for women she's going to set up around the world. 'My goal is to create a movement where women can take control of their dating lives. It's time for a change, you know?'



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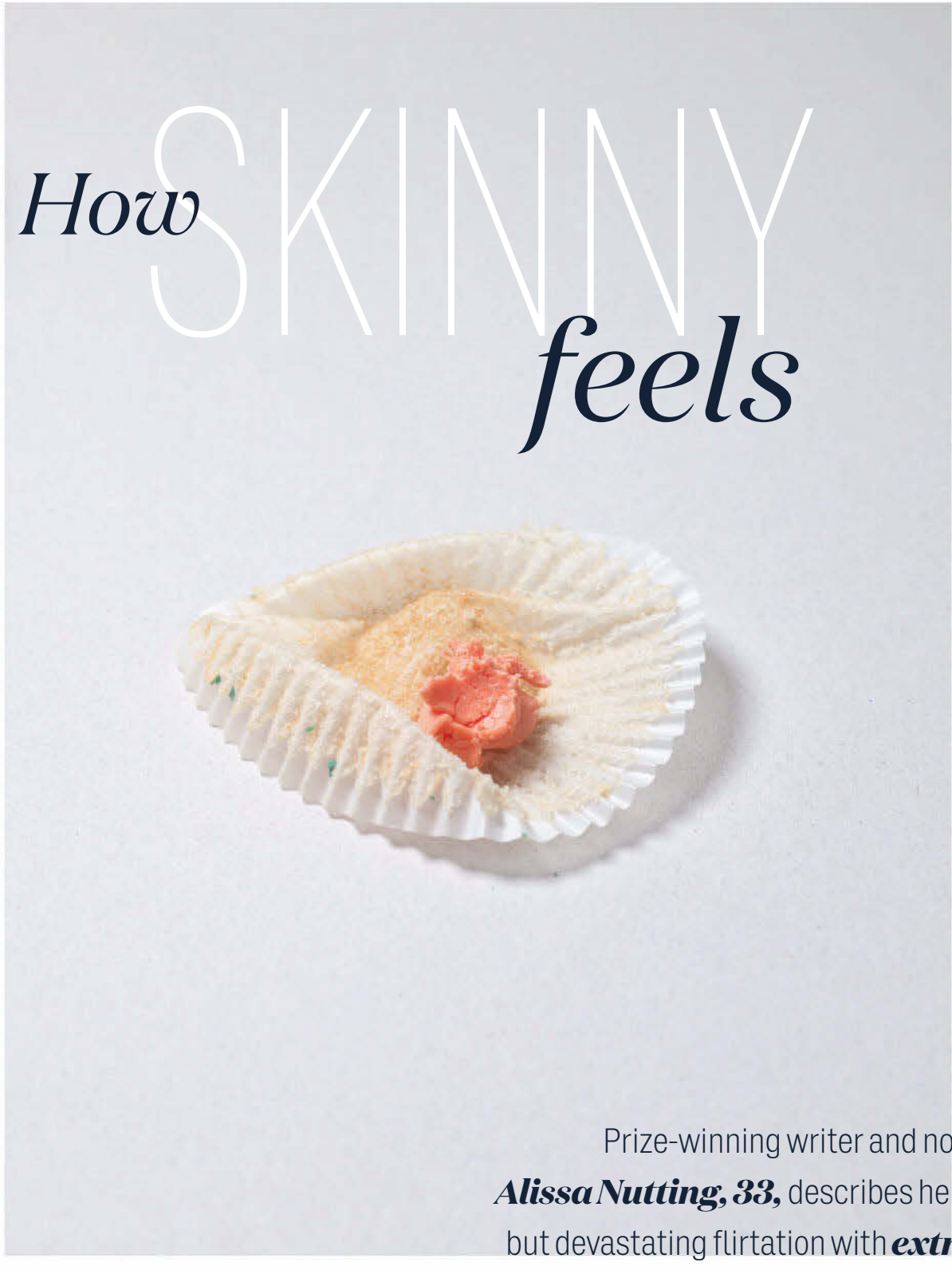
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Photography **Victoria Ling**

How SKINNY *feels*



Prize-winning writer and novelist ***Alissa Nutting, 33,*** describes her brief but devastating flirtation with ***extreme weight loss*** and her discovery that slimness ***doesn't equal self-worth***

@ALISSANUTTING

One summer, I decided to become celebrity thin. Every spring, when the stacks of bikini catalogues began arriving through my letterbox, I'd recycle them with vigour, violently throwing them into the bin to make a cathartic thump. Bikinis have always been a sore spot for me. Like Saturn, my waist is encircled by a ring of flab that, in the wrong dress, can prompt strangers to enquire how far along I am. I usually bought a bathing suit after having a few drinks, taking care to do a walk-by of several shops and choosing the one with the dimmest lighting. Then finally, as if I were purchasing a lawn canopy, I'd make my selection based on the broadest coverage. My ideal bathing suit resembled a beekeeper's uniform, complete with detachable veil. But that summer, my armour of sarcasm and mild anger at the glossy lookbooks didn't come on as strongly as it had in the past. I'd just finished writing my dissertation: for more than a month, I'd basically forgotten I even *had* a body; any energy I might have normally put into physical maintenance (which, granted, was never a lot), I'd directed into finishing my post-graduate degree in English Literature. After living full-time in a fog of academia, these catalogue images were like flip-flop-clad smelling salts, jolting me awake. Just as Adam and Eve suddenly realised they were naked after biting into the apple, one look at the bronzed model in the bandeau bikini flooded me with the realisation that I had completely let myself go.

When I began browsing the swimwear catalogues, I told myself I was doing it to feel better about my body, to remind myself how silly and unrealistic the images were. (Why is she bending over sideways atop a fountain? Why is she gazing at a coconut with such a forlorn look of mystery in her eyes?) But as I perused more of them, a burning competitive jealousy began to take hold. If I made it my top priority, how close could I come to being that thin? I found myself studying the various signposts of thinness on the models' bodies: the jutting collarbones, the shoulder-blade wings. But I was looking at the swimsuits, too, wondering what it would be like to choose one based on design or pattern rather than shame aversion. On page after page, the models' concave abdomens hypnotised me, their belly buttons staring me down like a cyclops' eye. Suddenly, nothing seemed more important than joining their tribe.

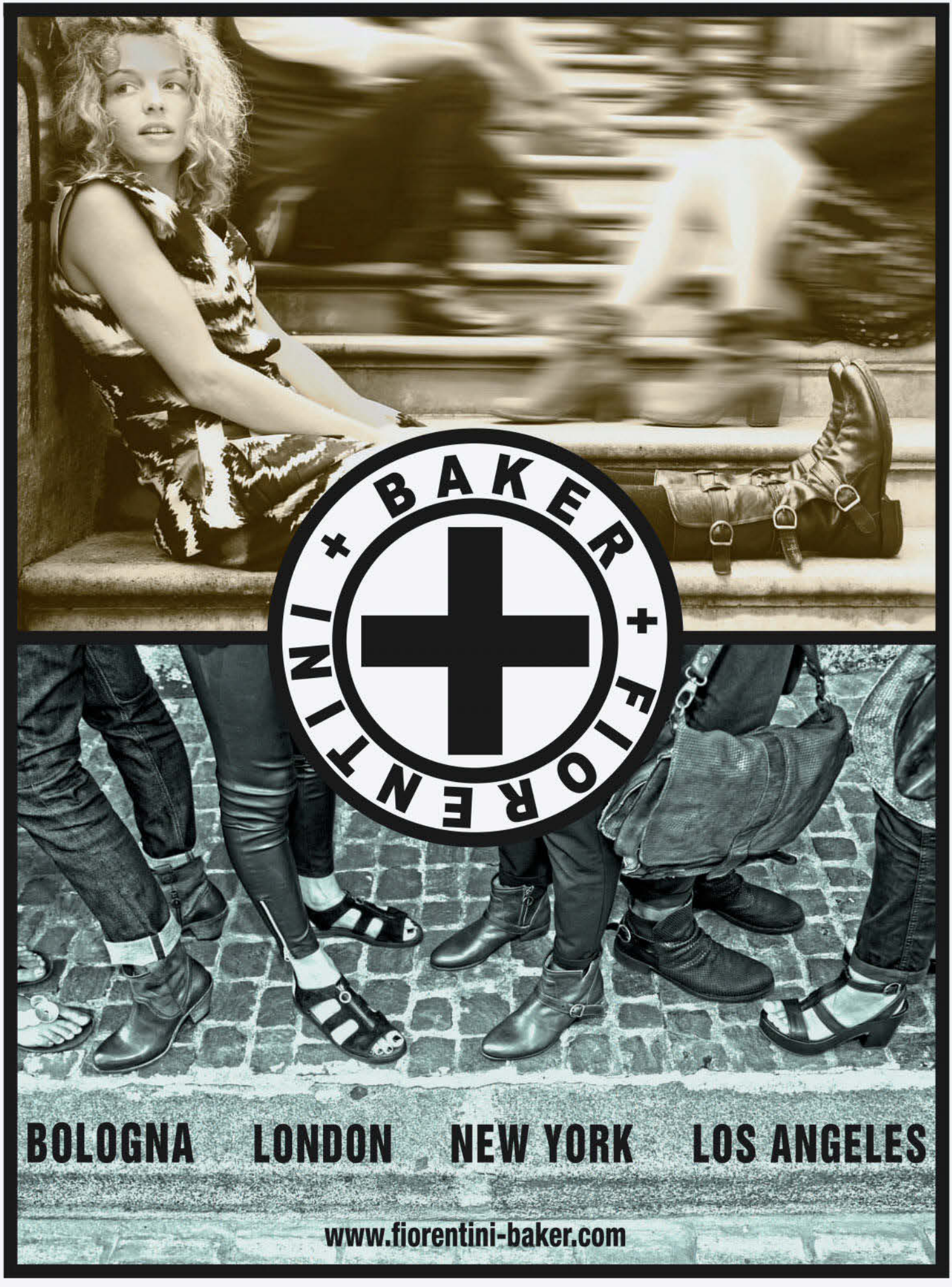
That's when I decided to get skinny at any cost. I admitted this pact with myself to no one. After all, I was a writer and academic who focused on women's issues, and the desire that compelled me went against everything I stood for. If a friend had called me and stated that she was going on a crash diet in hopes of whittling herself down to 7st 5lb, I would've raged about unhealthy cultural pressure from the media, waxed inspirational about self-love, and refused to hang up the phone until she promised not to do something so harmful.

I was a total hypocrite, and I knew it. Despite having been published in prestigious journals and winning university scholarships, some part of me felt like a failure because of my 'muffin top' shape. But my hypocrisy made me even more ashamed: I was too smart to be obsessed with marks on a scale. I'd always known to watch out for this pressure, to resist caving in, no matter what. But my years in full-time education were ending, and I worried about succeeding in my writing career. If I were also getting validation for something other than my work, wouldn't that take away some of my professional anxiety? All the long hours of work and studying had put a strain on my marriage and, looking at the catalogue bodies, I couldn't help but think how much hotter my husband would find me if I looked like them. It seemed like the magic answer: get thin and you'll have a perfect marriage, and it won't matter if you fail to become an illustrious novelist. I tried to intellectualise it, telling myself that my obsession had a psychological purpose. But maybe it was something worse: maybe I'd bought into the cultural norm of attractiveness.

'Despite winning scholarships, some part of me felt like a failure because of my "muffin top" shape'

Even that sneaking thought failed to faze me. Effective immediately, I vowed to work out ›




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constantly. I ordered exercise DVDs and signed up for Pilates. I bought barefoot-style running shoes with separate toes and decided I'd frantically run everywhere instead of driving or even walking. I saw every minute of the day as an opportunity for calorie combustion: at my desk, I could stand and do leg lifts as I worked. In the shower? Squat sets as I shampooed. I vowed not to stop moving from dawn until dusk. As for diet, I would eat only chicken and lettuce.

After I'd followed that crazy-person regimen for two weeks, the numbers on the scale were indeed moving, drowning out the voice of reason croaking from within: 'Irresponsible! Unsustainable! Dangerous!' Sure, I felt like my brain had been injected with cement, and my once-productive daytime hours were spent slumped in bed watching cat videos on the internet between exercise sessions. I refused to entertain the thought that this might not be such a good idea. Worse, I was careful to avoid outside voices who might challenge my thinking. Eating had been one of my biggest social activities, but now grabbing lunch or happy-hour drinks and appetisers was verboten. I knew the horrified questions I'd get if I joined friends at the bar only to pull out a Tupperware container of steamed chicken bites. The isolation was OK with me, though: more time to work out. Missing an exercise session became a constant, overwhelming fear. The evenings when I'd usually catch up on deadlines now seemed wasted if I didn't complete triple crowns of back-to-back Zumba, spinning and boot-camp classes. Uncharacteristically, I began sending editors emails begging for extensions, feigning illness and other manufactured excuses.

'After years of comparing my body, I felt I'd gone from the losing team to the winning one. I felt superior'

Eventually, I starved my way down from a size 14 to a size 4, losing 3st to register at 7st 5lb at 5ft 4in. And I was positively giddy. I was overwhelmed by a new sense of personal worth; it felt like a bigger accomplishment than getting my PhD. The world at large never noticed when I obtained a doctorate. But post-diet, strangers – almost exclusively women – gushed over my weight: 'I'd give anything to be your size!' 'Do you watch what you eat, or are you naturally thin?' I'd pretend it was effortless, as if being stick thin was just my genetic luck. Other times I'd fake-joke: 'I just stopped eating anything I might enjoy!' If I was getting more attention from men, I didn't notice or care; it was female admiration that left me elated. After years of sadistically comparing my body with other women's and always feeling I came up short, I felt I'd gone from the losing team to the winning one.

In a word, I felt superior. My previous self-doubt regarding not only my appearance but my general worth had been transformed into irrational pride. When I walked into a room and was the thinnest woman there, I felt I was the best at something quantifiable. I had nothing to prove and felt no pressure to say anything impressive – my weight spoke for me. I even had a new sense of ease in my relationship: I went from worrying whether my husband was attracted to me to feeling like he was lucky to have me. I was certainly attracted to myself. To my mind, all my husband's protesting about the time I spent working out or his suggestions that my weight loss had gone too far were erased when I finally bought a bikini and he said I looked great in it.

I began going on wild shopping sprees several times a week. The shopping centre became my favourite hangout, as each store presented a new opportunity to revel in my size. Clothing racks had always seemed like hierarchies to me, with medium, small and extra small being the bronze, silver and gold medals. Now I was in first place! Before long, I'd put nearly £6,500 on my credit card, but I didn't care about the debt. Did it even apply to me any more? Debt, surely, was a problem only for average-sized people. I needed 12 pairs of 24in-waist jeans, because – holy sh*t – they fit me. Plus, the sale racks at luxe stores were often filled with XXS clothing, giving me an extra rush of delight: these items were the very last of their kind available because they were too small for most people – yay, me! I bought an entire wardrobe of miniature clothing. I deserved any outfit that fit me. There were no consequences. I was skinny and invincible. That is, until about week 12 of caloric deprivation. As quickly as I'd ›

Photography: Victoria Ling.

shifted into high gear of my crash diet, I spun out of it: the hunger became too much to ignore. I'd tell myself I was going to have one bowl of cereal, then I'd eat the whole box. It was as if I'd been hibernating for years and awoke ravenous. I wanted to eat everything... and I basically did.

At first, I tried to compensate by upping eight-hour workout days to 10 or 11, but deadlines for all the work I'd let slide in favour of all-day gym sessions were now looming or grossly overdue, and I was physically exhausted. Something had to give. And that something was my waistline. Gradually the weight returned. Initially it was easy to ignore – 5lb, then 10. I told myself not to worry; I'd resume the strict diet and exercise soon and lose it again. But I was burned out. Each week, a few more things that would have seemed like transgressions (French toast, not working out for an entire weekend, a pint of beer) slid back into rotation. Food felt like an old friend I'd been reunited with. For a while, I refused to accept that the gains weren't temporary, but eventually the full heartbreak hit me: my skinny social privileges had been revoked. Thinness, I felt, was a prize possession, and I'd been stripped of it because I wasn't deserving: I hadn't taken good enough care of it.

'Thinness, I felt, was a prize possession, and I'd been stripped of it because I wasn't deserving'

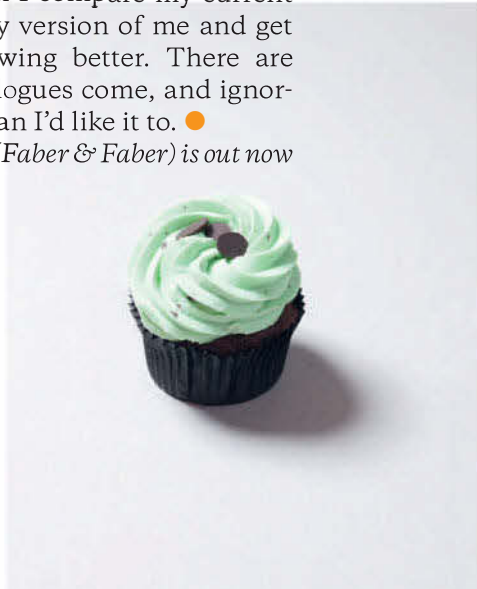
The returned weight seemed like a punishment I deserved for failed willpower. As time passed, I looked at what happened through a rose-coloured filter. I chose to forget how I'd worked out constantly, to the exclusion of work or friends or love. All I remembered was that lucky number four. In my head, this became my 'true size', the real me – any weight I'd gained since then was a mistake that would soon be magically corrected. I fetishised every picture of myself taken during those thin weeks, as if that person were a twin sister who'd gone missing. I would visit the skinny clothes in my closet, take my tiny tailored suit jackets and designer dresses off their hangers, and stare at them longingly. My closet felt like a trophy case built to remind me of my full potential. When I felt particularly optimistic, I'd attempt to try them on, only to confront the reality: jeans that refused to be pulled up any farther than my calves. Still, I loved touching the parade of teeny garments, as if running my hands over the fabric could speed up my metabolism.

Paradoxically, the more I longed to return to my thin self, the more weight I gained. I knew if I tried to get that skinny again, I'd fail. I couldn't exercise the way I had during those manic weeks – not without halting my career and losing my social life for good. And what was the point of trying to eat healthy? Healthy could never top my previous results. As I saw it, my choices were either being overweight or being a size 4.

My reality check came when I gained even more weight than I'd lost. It took me a while to realise that simply striving for a healthier weight was a worthwhile goal. Still, I felt like working health and fitness into my busy life in the small ways I could manage long term wasn't a 'good enough' goal. When I did start working out again – reasonably, modestly – I did it in secret at first. I felt ashamed that what I considered sub-par results took so much effort.

Ultimately, time was the only antidote. I talked to a therapist and began working on the underlying confidence issues that made the attention I got from extreme thinness so intoxicating. I matured, and the memory of the thrill of superiority that came with my size 4 faded. The 'thin clothes' were removed in baby steps: first to the spare room, then some went to a shop that sold second-hand designer clothes. When I decided to take the rest to a charity shop, I experienced a feeling of overwhelming loss, as though so much hard work was being erased. They were the last tangible proof I had of ever being extremely thin. When I dropped them off, I thought I'd finally accept what I know to be true: I'll never (and should never) be 7st 5lb again. But there are still days when I compare my current size with that temporary version of me and get depressed, despite knowing better. There are still days when the catalogues come, and ignoring them feels harder than I'd like it to. ●

Tampa by Alissa Nutting (Faber & Faber) is out now



Photography: Victoria Ling.


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The curious MIND of Lena Dunham

'Question,' says Lena Dunham, 'do I need to cover up my nipples?' She points to her breasts, which are standing to attention beneath her white turtleneck, and looks expectantly at the group gathered in a small conference room in the Austin office of Planned Parenthood, a pro-choice, non-profit organisation that provides reproductive healthcare and sex education services in the United States.

There's a pause as the room considers the question. In most people's minds, Lena Dunham would be the last person to care about anyone seeing the outline of her areolae. In three seasons of *Girls*, the HBO show she created, directs and stars in, her rack has logged so much screen time, it could be considered the show's fifth main character. But free-boobing it on satellite TV and in the state of Texas are two very different things, and even though Dunham is here to rally the troops against the conservative government's closing of 80% of the state's abortion clinics, she doesn't want to be impolite to any member of her audience who might be conservative, *sartorially*. 'I'll just wear this,' she says finally, tossing her leather jacket over her shoulders.

Lena Dunham is nothing if not polite. That much was obvious from the moment she leapt out of the black SUV delivering her from the airport, a blonde ball of smiles and eye contact. More often than not, people expect Dunham to be like Hannah Horvath, the stunningly self-involved character she plays on *Girls*. 'Which is so weird, especially now,' says Allison Williams, who plays Marnie in the show. 'Hannah is a f*ck-up who would be incapable of dealing with the first three emails in her inbox. Lena directs and produces a successful television show. A f*ck-up for her is not remembering the number of children one of our crew members has.'

As *Girls* enters its fourth season, Hannah and her friends are only just starting to 'make adult choices', Dunham says. 'They've been kicking and screaming and avoiding committing to relationships, jobs or going back to school, and they're finally doing that.' Dunham, on the other hand, made those choices long ago. She was 25 when *Girls* was picked up by HBO and had to very quickly figure out how to be an artist, a celebrity and a boss. The show's executive producer, Jenni Konner, likens Dunham's learning curve to Daryl Hannah's in *Splash*. 'You know where she goes to Bloomingdale's and learns to speak English from watching TV?' she says. 'It was like that. I've never seen anyone learn so quickly.'

It's only recently that Dunham feels like she has 'become the person she is', as Hannah might say, personally and professionally. 'This was the first season where, basically, I didn't walk around every day in terror that I was going to get fired, and that made the experience a lot more pleasant,' she laughs. The new confidence shows in the episodes, which are tighter, funnier, and less digressive – like they were made by, well, an ›



IN THREE YEARS, LENA DUNHAM HAS CATAPULTED FROM TV'S FRESHEST VOICE TO FULL-ON CULTURAL ICON. NOW THINGS ARE GETTING REALLY WONDERFUL... AND VERY COMPLICATED

Words **Jessica Pressler** Photography **Paola Kudacki**

adult. 'I feel like we finally fell into a good groove as a creative team, like we had a clear sense of our tone and we didn't stretch ourselves to do things that weren't us, and it was like: "*Aah*",' she exhales. At 28, she's settled into a kind of Brooklyn domesticity with her equally successful and equally neurotic boyfriend, Jack Antonoff of the band Fun, with whom she shares a dog, Lamby. 'We're like a gay couple,' she says happily.

While her on-screen counterpart is still struggling to become 'a voice of a generation', Dunham has realised that dream. In 2013 *Time* decreed her one of its 100 most influential people in the world, alongside Malala Yousafzai and Michelle Obama. And *The New York Times* declared her memoir-in-essays, *Not That Kind Of Girl*, for which she reportedly received an advance of over £2.5 million, proof that 'Dunham can deliver on nearly any platform she chooses'.

If Dunham could, she says, she'd work on *Girls* forever: 'I used to have this thought where we'd have four perfect seasons and disappear in a burst of flames, and now I'm like, we should do this until we are 60, and then all the characters should have grandchildren and we should follow them.' But she's also eager to try out other platforms. Her production company with Jenni Konner, A Casual Romance Productions, has several documentaries in the works, including one about illustrator Hilary Knight, whose most famous creation, Eloise – star of a series of books, and whom Dunham describes as 'a little feminist rebel nightmare' – is tattooed on Dunham's back. When Knight, 88, heard about the tattoo, he contacted Dunham, who was fascinated by his story. 'It's interesting to me as an artist what it means to have given a creative legacy to the world but still not feel like you're done,' she says. 'He did *Eloise*, but he still feels as though he has so much to say outside of that, and he feels a little boxed in by his own success.'

Feeling 'a little boxed in' is part of the reason Dunham decided to use the book tour for *Not That Kind Of Girl* as a platform for Planned Parenthood, not only because she's passionate about the organisation, but because: 'I want to make clear that the utterly self-involved, politically disengaged character I play on *Girls* is not who I am,' she told *The New York Times*. The role of activist is new for Dunham, who told *The New Yorker* at the start of her career that she was 'not a particularly political person'. But things have changed since then. 'I realised early on that I was not going to be able to have a comfortable relationship with celebrity if I didn't feel like I was using it to talk about things that were important to me,' she tells me. 'It was always going to make me feel gross, for lack of a better word. I was like: "Oh, this attention is something I'm going to figure out how to use in a way that feels productive, healthy and smart. And not just, like, as an excuse to collect handbags." Although,' she pauses, 'I love handbags.'

Dunham's biography, she is also keenly aware, reads like the set-up for a Wes Anderson movie: her mum, Laurie Simmons, is a well-known photographer; her dad, Carroll Dunham, is a painter of brightly coloured nudes with prominent genitals. She grew up in a loft in SoHo, gave a vegan dinner party that was covered by *The New York Times*, and had the designer Zac Posen as a babysitter. Her specific set of issues, back in the day, were sleep problems, obsessive-compulsive disorder and a preference for guys that in her book she refers to as 'jerks'. And so, like any self-respecting New York City eccentrics, her parents sent her to therapy, which started her on writing and also, perhaps, made her more inquisitive. At parties, her parents would find her in the corner, extracting personal details from their friends.

Often, real-life details from these stories crept into the plays she wrote and performed in at her New York high school, Saint Ann's, which encouraged creative expression. 'My wife and I would sit there, and it would be a play about an artist having an affair with his assistant,' says Carroll Dunham. 'And everyone would look over at us like, "Oh my god".'

Dunham had a quirky sense of humour. Her friend, PR consultant Audrey Gelman, likens it to a 'fun-house mirror': the jokes aren't so much jokes as the truth, exaggerated to comic proportions. Not everyone got it – like when Dunham joked to a classmate, at 17, that she still slept in bed with her parents, and the rumour spread all around school. 'We've encountered this in the past, where your idea of funny merges a little too convincingly with the real,' her father warned her, after that. 'It's funny to say, "I sleep with my parents," but it's also too close to being massively weird. And you will have to navigate this for the rest of your life.'

When Dunham's first film came out, the proto-*Girls* *Tiny Furniture*, which features a floundering Hannah-like character who has sex with a chef in a giant pipe, it fit right in with the squirm-inducing humour popularised by Larry David and Louis CK. 'Like when you see something and you cringe: "I *know* that person,"' says Gelman. But when *Girls* came out, audiences were divided. There were people who loved it, but there were also people who hated it. *Really* hated it. They had a lot of reasons. They didn't like the characters, who were too whiny, too white, or too privileged. They didn't like the sex, which was too awkward, too weird, too realistic. They didn't understand, as one TV critic complained to Dunham during a Q&A session, why she had to be naked all the time. 'Because it's a realistic expression of being alive,' she snapped.

'I THINK THERE IS AN INBORN FEAR FROM CERTAIN MEN OF WOMEN SPEAKING THEIR MINDS IN AN UNASHAMED WAY'



Photography: Paola Kudacki.

Dunham was unprepared for this kind of response. 'I didn't expect *Girls* to get much attention at all,' she says. 'I mean, we have a very small, very niche viewership.' At first, she thought it was her. But then she realised it was something else, something bigger and uglier and more amorphous. 'I don't think it can just be that they hate what my face looks like,' she says. 'I think there is an inborn fear from certain men, especially, of women speaking their minds in an unashamed way. Or women are supposed to look great and hate themselves, but they're not supposed to look bad and like themselves? At times, I felt like the thing that was enraging people was my very ordinariness. Like: "Who the f*ck does she think she is to make me listen to this bullsh*t, when she looks like this and sounds like this?"'

If there was one thing that turned Lena Dunham from apolitical to activist, that may have been it. In 2012, she made a flirty campaign ad for Barack Obama, praising him for his stance on birth control, same-sex marriage, and equal pay for equal work. The ad went viral.

@LENADUNHAM

And it was then that the right-wing magazine *National Review* realised Dunham's success 'wasn't a fluke'.

'If Dunham is indeed reflecting a tectonic shift,' it said in an editorial, 'and if... she is the voice of her generation, then one could seriously argue that we're doomed.'

There were enough people on the other side that she was able to tune out the static. The girls who told her their secrets within five minutes of meeting her. The woman who kissed her head on an aeroplane (although that was a little weird). Over time, those became the people who mattered. 'When she was younger, Lena wrote for personal catharsis,' says Gelman. 'But it's become about making other women feel less alone.'

After one of the events on her book tour – a writing workshop at the Austin Bat Cave co-hosted by Dunham's sister, Grace, a quiet, bespectacled young woman who last year graduated from Brown University and practically vibrates with the desire to effect change – Dunham looks pale and slightly depleted, like the aliens in the movie *Cocoon* after they're drained of their life force. The trouble with being an unusually polite celebrity is that it's totally freaking exhausting. 'I'm trying to figure out the appropriate balance,' she says. 'I don't want to be that person who gives everybody so much there's nothing left.' To keep up her stamina, Dunham doesn't drink coffee or alcohol, and she meditates twice a day. 'I can also nap anywhere,' she says proudly. 'It's my special skill.' For the tour, she packed a suitcase full of probiotics and vitamins in addition to the medication she takes for her OCD. Lately, she's been really into oregano oil.

'It makes you taste like a pizza parlour,' she says. 'But it is a natural antibiotic, and it's literally life-changing for me.'

I would probably read her version of *Goop*.

A couple of weeks later, I meet Dunham at a health-food restaurant in her neighbourhood in Brooklyn, a brown-rice-and-kaftans kind of place where she has a house account. She has recently landed on the cover of *National Review*, the headline reading: 'The Pathetic Privilege Of Lena Dunham'. For the cover story, the author had picked through *Not That Kind Of Girl*, pinpointing one story in particular, in which Dunham recalls a not entirely consensual sexual encounter she had at college. 'Dunham's writing all this is, needless to say, a gutless and passive-aggressive act,' the *National Review* claimed. 'She wouldn't face him in a court of law, but she'll lynch him in print.'

'Isn't that crazy?' she says, between bites of artichoke and kale pasta. 'That's the new Republican thing,' she says. 'Because they can't straight-up say: "We don't believe you were raped," or, "We believe you deserve to be raped," then they're gonna go with this other tack, where if you don't report it, you're an irresponsible woman and you're not protecting other women. But what about if you just want to live an OK life? What if you just want to enjoy yourself and not go to a trial you won't win for six years? The purpose of the piece wasn't to drag specific men into the public opinion and examine them; the purpose of the piece was to create a dialogue. ›

'IT'S PAINFUL FOR ME TO IMAGINE, THE WAY THAT I'M BEING DEALT WITH IN THE MEDIA SCARING ANOTHER WOMAN OUT OF TALKING'

'Of course, every girl who talks about sexual assault has their credibility questioned,' she says, stirring her tea. 'Even though I knew intellectually that's what happens, it doesn't fully prepare you for the emotional feeling. But what really angers me is women who haven't spoken – what if they see that and go, "Oh, I'm definitely not saying anything"? That is really painful for me to imagine, the way that I'm being dealt with in the media scaring another woman out of talking.'

The conversation drifts to other things, and eventually she has to leave to take Lamby to the vet. He's been acting strangely, and is really itchy. 'Someone recently told me that dogs can be allergic to themselves,' she says. 'Which is really dark.'

As a Planned Parenthood spokesperson, Dunham feels comfortable putting herself front and centre on one of the most heated issues in the US. 'I've been in a lucky situation where I came into this job being myself,' she says. 'I don't have to be scared of, you know, losing my American audience or something. There was already a certain amount of built-in disdain for what I do.' She smiles. 'So I'm free.'

Not entirely. She hasn't decided what to do about the *National Review* situation. 'The thing that's hard is I want to respond to these things without feeding into them,' she says. 'Like, when I respond, a million more people go and look at the page, feeding the debate. It's a delicate balance of what you hype up and what you don't.'

It's a Tuesday night, and the Brooklyn Academy of Music is packed. 'It's so good to be back in Brooklyn!' Dunham says looking out at the crowd, which includes her parents, her sister Grace and boyfriend Jack, who is also tonight's opening act. 'I've actually never read this chapter out loud before,' she says, opening her annotated copy of *Not That Kind Of Girl*: 'From the beginning, there was something unknowable about Grace,' she says and goes on to describe how, as a child, she tried to woo her more standoffish sister with candy and promises to let her watch TV. 'Basically, anything a sexual predator might do to woo a small suburban girl, I was trying,' she says, with a wry smile. The audience laughs.

The laughs turn into awkward titters as Dunham comes to the part where, at seven, she asked her mum if their genitals looked the same. 'I guess so,' shrugged her mother. But Dunham's curiosity was not quite sated, and one day, while she and Grace were playing outside, Dunham 'leaned down between her legs and carefully spread open her vagina... when I saw what was inside I shrieked', she reads, going on to explain that her mother came out to retrieve the pebbles Grace had stuffed in there. She then looks out at the audience and says in a tone that acknowledges what a weird kid she was: 'This was within the spectrum of things I did.' There's another wave of laughter and eventually a standing ovation. As the crowd files out, Dunham is mobbed by friends and fans while Grace directs traffic toward the Planned Parenthood tables.

'Aren't you so glad we came?' I hear the girl next to me say.

'That story about her sister was hilarious,' affirms her friend. 'Kids are so weird.'

Not everyone got it. One week later, a conservative website called *Truth Revolt* published a blog post, 'Lena Dunham Describes Sexually Abusing Her Little Sister', that recast the story as a tale of Dunham 'using her little sister at times essentially as a sexual outlet'. This time, Dunham had trouble tuning out the static.

'The right-wing news story that I molested my little sister isn't just LOL,' she tweeted. 'It's really f*cking upsetting and disgusting.' 'And yes,' she clarified. 'This is a rage spiral.'

In the volatile atmosphere of the internet, her rage spiral became a tornado, generating think pieces, cross talk, hashtags and headlines like: 'Lena Dunham responds to sexual abuse allegations'. A feminist group petitioned Planned Parenthood to drop Dunham as a spokesperson. After that, Dunham released a statement worthy of a celebrity who cared about alienating her American audience: 'If the situations described in my book have been painful or triggering for people to read, I am sorry,' it read. Dunham cancelled her two final book events, citing health issues. She was, by all accounts, really upset.

But then something started to happen: people started to push back, just like she had done when *Girls* first started getting criticised. A couple of writers started Those Kinds of Girls, a Tumblr dedicated to accounts of the oddball stuff they'd done as children. 'I used to watch my sister pee, to see where it come from,' reads one. 'It was painful when it went in my eyes.' A Texas man gave a thought-provoking account to salon.com about the terrible three-and-a-half years he spent in prison after he inappropriately touched his sister when she was eight and he was 12. The man, Josh Gravens, now runs an advocacy group for children who have been put on the sex-offender registry. 'You have no idea the amount of awareness she has brought to this issue,' he gushed over the phone. 'The biggest problem with this issue is that people don't talk about it. I'm really sorry that people have used this to try and harm her, but I think it was great she included that story in her book because it really got a conversation started.'

Just like that, there was a dialogue where there hadn't been one before. ●

Girls Series Four airs exclusively on Sky Atlantic, Mondays at 10pm

ELLE **LOVE IT** Read the best-ever *Girls* quotes at elleuk.com/now-trending


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like a girl



The transgender community may be small, but the voices within it are powerful and, finally, being celebrated and heard. We wanted to tell their stories

Photograph **Carl Kleiner**

Buzzfeed UK LGBT Editor **Patrick Strudwick** *explains why this issue needs to be addressed now:*

Something extraordinary happened at the Golden Globe Awards this year. Two trophies went to a critically lauded, commercially victorious US TV drama, whose central character is a transgender woman. *Transparent*, Amazon Prime's first hit, is transparently emblematic of a seismic cultural shift.

It would surely be unthinkable to April Ashley, who in 1960 walked out of a clinic in Casablanca as one of the first Britons to undergo gender reassignment surgery, that just 55 years later UK laws would (largely) be on her side, the media would be scrambling to cover transgender issues and the wider public would not only be discussing them but, in many quarters, celebrating those who transition. How has this happened?

There is no single answer, rather several strands entwining to form one, fine thread: a country that finally started to listen. It took the gay community – the most obvious allies of trans people – long enough.

From 1969, when New York's Stonewall riots (led by drag queens) triggered the gay liberation movement, the fight was for lesbian, gay and bi lives. Murder and suicide were so rife, we focused on survival. And when Aids hit in the 1980s, that desperate mission peaked. But by the late-1990s, when effective HIV medication had been introduced, and as the legal inequalities faced by gay people gradually unravelled, an increasing sense of solidarity emerged. LGB became LGBT. By then, the general public, more liberal on all social matters and drastically more pro-gay, began to transpose the messages inherent in gay activism – of equality, of diversity, of 'I am what I am (and I ain't hurtin' no one)' – on to trans people.

Such wildfire awareness of the trans struggle, however, could only have been enabled by one chief new force: social media. No longer did the powerful control all public discourse. Instead, minorities could make a noise, loud enough to resonate above the din of the majority. The clamour to be heard has not been pleasant.

Trans visibility hit just as the fourth wave of feminism found strength online, with remnants of the second wave: a refusal to accept trans people. The combination proved volcanic, with endless battles erupting between members of the trans community and some radical feminists –

@PATRICKSTRUD

dubbed TERFS (trans-exclusionary radical feminists) – who oppose their transitions. And it got nasty.

Then the ripples fanned out further than the fights. And, as this war waged, the entertainment industry saw what was obvious all along: great stories. There is, after all, no more profound metamorphosis, no greater 'journey', no more resolute rebellion, than to reject the sex of birth. With almost fetishistic fascination, writers, buoyed by stories emanating through the press and social media, wrote more. Films such as *Transamerica* and *Boys Don't Cry* proved not only hits, but also crucial narratives in our understanding of trans people. Reality shows such as *Big Brother* and *My Transsexual Summer* brought trans people into our living rooms every night. *Coronation Street* placed Hayley Cropper centre stage – her death in 2014 was one of its highest-rating episodes. *Transparent* merely surfed this wave.

Something else helped, too: public figures started coming out. Cher's daughter Chastity became Chaz. One of Britain's biggest boxing promoters became Kellie Maloney. And those such as Paris Lees emerged to shepherd and shape public reaction. Meanwhile, the millennial generation has begun unpicking old labels. 'Queer' (the denunciation of straight, bisexual or gay) and 'genderqueer' (giving the middle finger to 'male' or 'female') are being adopted by more young people. All of which forms one final question: if April Ashley in 1960 would have found today's world unrecognisable, unfathomable, how will life look in another 55 years?



@GEENAROCERO

Geena Rocero, 31, founder of Gender Proud, *an advocacy and awareness campaign that aims to advance the rights and change the global perception of transgender individuals*

What does it really mean to be gender non-conforming, to have a full spectrum of gender identity, or to be a man or a woman? Gender fluidity is part of human diversity. We've been led to believe that gender is binary, but it's not. Gender is a spectrum. We need to talk about lived experiences of transgender people, have deeper conversations and challenge preconceived notions.

I was born in the Philippines, into a family where my mum was the breadwinner. From the age of three, I knew I was a girl. I announced it when I was five. My family supported me. In Asia, there are transgender beauty pageants on major TV networks – it's as mainstream as you can get. Gender fluidity has been a part of civilisations there for thousands of years (the hijra in India, the waria in Indonesia, the babaylan in the Philippines).

In 2005, I travelled to Tokyo for a holiday – I was 22 years old, living in New York and working as a model. I had a Californian driver's licence with a female name and gender marker, and a Philippine passport with a male name and gender marker. My documents were conflicting, so I was stopped at immigration and interrogated for hours. I was asked all sorts of personal, embarrassing questions. In the Philippines, being transgender is not politically recognised, even though it's culturally celebrated. In the US, it's the other way around – there's a paradox, which is why I launched the Gender Proud movement. I speak at universities and travel all over the world to share my story, meet policy stakeholders and trans/LGBQ [lesbian, gay, bisexual, queer] communities and collaborate with creatives to raise awareness.

Your genitalia don't necessarily determine your gender identity. If a baby has a penis, preconceptions are imposed – that baby will marry a woman, have a blue bedroom and wear certain clothes. Society assigns you those gender norms, and deconstructing that conditioning is difficult. We've been taught that you can't debate gender, but holding on to that notion is causing suffering all over the world.

The culture in the Philippines did not dictate that I *should* be trans, but it allowed me to transition and, at a young age, to be in touch with who I am. 'Lifestyle' is not a concept you understand when you're two or three – how can you choose a lifestyle at that age? It's called identity.

I remember watching a local transgender beauty pageant when I was eight. A beautiful transgender woman was presenting, and I had a big realisation: I identified with her. When I was 15, a transgender woman asked me to join a pageant. I was hooked immediately – it changed everything. I felt so at ease. That became my first job.

The fashion industry has always been more open to accepting and celebrating diversity, uniqueness and individuality. My friends knew my background, but in 2005, when I moved to New York to pursue a modelling career, I wasn't being promoted as a transgender model – my agent didn't even know. I'm aware that there's a certain privilege to that situation, but it also held me back. I had a lot of internalised fear because I wasn't out professionally. I was paranoid every day that there would be a 'Geena is transgender' story in the press, and my career would be over. There's nothing worse than being outed; than someone else taking control of your narrative. At every casting, I carried that paranoia, and it prevented me from taking opportunities. No one wants to live in fear.

By 2014, I'd had enough. I was ready to talk about being transgender. I made the decision to share my story by coming out in a TED Talk (it's had more than 2.4 million views to date). Last year was a tipping point in terms of transgender visibility, and I think 2015 is the year to harness that. Actress and LGBT activist Laverne Cox [star of *Orange Is The New Black*] inspires me – she's owning her womanhood and using the platform she has to speak about people who can't speak for themselves. We need to have deeper conversations about self-identification as women, so that people are able to define what it means to be a woman for themselves. ›

'There's nothing worse than being outed; than someone else taking control of your narrative'

Photography: BJ Pascual.v

@PARISLEES



Paris Lees, 26, journalist, presenter and transgender rights activist

'To this day, my mind is still wallpapered with paranoia every moment I spend in public'

What does it feel like to be trans in 2015? I'm trans, but don't ask me. There are as many ways to feel trans as there are trans people.

One thing I do know is that growing up on a Nottingham council estate in the 1990s wasn't a barrel of laughs. You didn't hear much about trans people back then. I was bullied at school for being 'too girly' and then at home, my dad would give me a clip around the ear for 'talking like a poof'. Life can be tough for trans kids and, often, the very people who are supposed to love and protect us – our families – are our biggest source of hostility.

Like many trans people, I knew I was 'different' from an early age, but people told me I had to be a boy, 'because you've got a willy'. It was only when I hit my teens and started to question the world that the possibility for gender transformation became real. I was 14 when I met a trans person for the first time. I used to sneak into nightclubs, which is where I met Steffi, who was incredibly exciting to me. My first words to her were: 'Are you a man or a woman?' I would never ask anyone that now – it's rude – but she just laughed and soon we became best friends. I never laugh as hard as I do with Steffi, and she made me realise that I didn't have to be a boy if I didn't want to be. Nadia Almada winning *Big Brother* in 2004 helped, too.

Like many trans people, some of my family rejected me when I transitioned to female aged 19, right when I needed them most. I remember feeling swollen with a toxic mix of anger, bitterness and resentment. I turned to prostitution for a few years to pay for things I could never have afforded, like laser hair removal. And rent. It boosted my self-esteem, too – after all, the men desired me. I had a lot of great sex back then, and made a lot of money. I don't know how much I've spent on my appearance over the years, but I'd say it's about £30-40k in total. Money helped but, looking back, I think I could have done with a big hug, too.

My GP didn't know anything about trans issues. I'd been dressing as a woman for two years without the hormones that help me to look more feminine today. It was hell, and to this day, my mind is still wallpapered with paranoia every moment I spend in public. When I finally found a good GP in Brighton, he referred me to a gender identity clinic straight away and I had my first appointment after a few months – a wait that, at the time, seemed liked it would go on forever.

NEED HELP?
For more information and support on gender issues, visit gendertrust.org.uk

At first, when I was still finding my style, I'd get abuse just for walking down the street. Not all the time, but often enough to give me a serious case of social phobia. I was terrified of public humiliation and stayed at home for weeks at a time to avoid the risk. Many people who transition later in life find it harder to 'blend in', and suffer as a result. I have friends who experience harassment every time they leave the house. As a community, we've come a long way but, for many trans people, it's still very much the dark old days. Education is key to changing that. The sooner we help trans people, the less difficult and complicated their lives are likely to become.

The internet has changed everything – it has helped many people out of crippling isolation. Including me. YouTube showed me that trans people exist, and struggle, all around the world. In the West at least, we have a powerful support network, and a powerful collective voice to go with it. Trans people are changing the conversation – we're bored of discussing 'sex change' operations because we'd rather talk about getting basic human rights. The push for transgender acceptance is a natural follow-on from the black civil rights movement, women's liberation and gay equality. We've seen other marginalised groups question how they are treated by society, and fight to make their lives better. We want the same for ourselves.

But some people still fall through the net: like far too many young trans people, Leelah Alcorn took her own life in December 2014 after her religious parents tried to 'cure' her of being trans. She was 17. The news of her death affected me, and many other trans people, hard. I doubt there's a trans person alive who hasn't felt, at some point, that loneliness, and that sense of desperation and injustice. Trans people are often seen as defective, perverted or deluded. Being trans isn't a choice, though, and listening with respect is the only way to break the pain cycle. If someone you know comes out as transgender, it's important to love them for who they say they are.

I have a great relationship with my older sister Natalie, who has been a huge support all my life. I'm also really close to my mum. She found it hard when I first transitioned, but now she's my biggest fan and is incredibly proud of me.

I'm a strong woman, but, for me, sometimes being trans means lying in a heap, crying my eyes ›

Photography: Ryan Harding.



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out and feeling like I can't cope, like I did the day I read about Leelah's death. And then there are those days that I cry tears of pure joy as I marvel at the beauty our world has to offer. The unexpected scent of wild lavender. A smile from a stranger. I don't care if you think it sounds corny. When you've been in a bad place, you know when you're in a good place.

If, as a global community, we can learn to treat transgender people as people first and foremost, then the world will be a better place for all of us to live, love and hope.



@IAMJAZZTRANS

Jazz Jennings, 14, student, LGBT rights activist, author, YouTube personality and one of *Time*'s 25 most influential teens of 2014

I've faced a lot of discrimination in my life. The worst was when I was banned from playing girls' football when I was eight. I'm good at it, and the league didn't let me play with the girls because the gender marker on my birth certificate says male. I live in the state of Florida, where you can't change the gender marker on your birth certificate unless you've had surgery. I was told I could play with the boys, or practise with the girls and sit out the matches. I decided to play with the boys, which turned out to be traumatic – it made me feel like they were forcing me to be a boy, which was emotionally crippling. The next season, I chose to play with the girls, which was also difficult because I could only practise with them. I felt isolated and rejected. When I was 11, the US Soccer Federation directed my league to allow me to play and, more importantly, also created a trans-inclusive policy so all transgender players would be allowed to compete.

From the moment I could express myself, I knew I was a girl. I gravitated towards dolls, princess dress-up clothes, wigs and high heels. But it was more than just liking certain toys. I always felt like a girl, so I naturally acted like a stereotypical girl. I have an older sister and two older brothers, so I always knew the difference between a boy body and a girl body. I didn't understand why I didn't have a girl body like my sister's, and it upset and angered me. At age two, I would correct people when they referred to me as a boy.

When I was three, my parents realised that my interest in being a girl wasn't a phase. They took me to a doctor and I was diagnosed with gender identity disorder (now called gender dysphoria). They were told to follow my lead and support me. My parents never pushed me to act like a typical boy, because they were told by professionals that they needed to support me for my mental well-being. It was different at school. When I was younger, I wasn't allowed to dress like a girl, which was devastating. I had socially transitioned by the time I was five. My mum spoke to the school six months in advance to make them aware of my situation, but at first they weren't cooperative; they wanted me to have no pronoun and wear neutral clothes. Many kids didn't understand why I was dressing like a girl when they knew me as a boy. They'd point at me, whisper behind my back and say mean things.

Ultimately, the struggles I've faced have made me a stronger person. There's a lot more acceptance, understanding and compassion now than there was when I transitioned. If I'd been born 30 years ago and had unsupportive parents, my life would have been completely different. I wouldn't be the person I am today. I'm not even sure I'd be alive without my family's unconditional love.

Only 8% of Americans know someone who is transgender*. We are rare. A person can be male or female, both or none. Many people get confused about the difference between being transgender and gay. Homosexuality is about your sexual orientation (who you are attracted to); being transgender is about who you identify as. I prefer not to discuss issues regarding my body – some transgender people have surgery, others don't.

'I always felt like a girl, so I naturally acted like one. At age two, I would correct people if they referred to me as a boy'

Many people think that transgender people choose their gender. It's not a choice; I was born this way. I just want people to understand that we're just like everyone else – just because our brains don't match our bodies doesn't make us freaks. In fact, I think it's the opposite; it makes us unique and special.

To anyone questioning their gender identity, learn as much as you can about what it means to be trans or genderqueer. There's so much information on the internet. By educating yourself, you can find yourself. Then confide in people you trust and you know will give you the support you need.

The first time I appeared in the media, I was just six years old. Even though I was young, I knew that my story was important. I'm proud of being transgender, and want other trans people to be proud of who they are. I want trans kids to not be afraid to step out of the shadows, to know they are not alone. They need to be true to themselves and live authentic lives in the gender they identify with. ●

ELLE **SEE IT** To read about more inspiring women, visit elleuk.com/now-trending

Additional interviews by: Georgia Simmonds. *Source: glaad.org.

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ONLY WITH THE MAY ISSUE



THE DRESSES



THE STARS







Everyone from Pharrell Williams to Emma Watson attended last year's awards. Who have we got in store for 2015?

THE MAKE-UP

Photography: Bella Howard.

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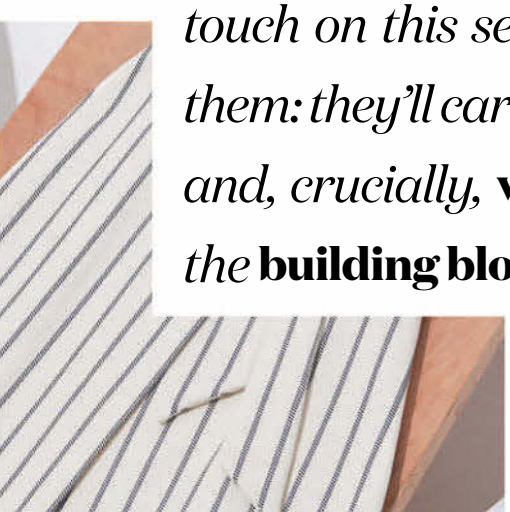
SHOP SMART

YOUR NEW LOOK IN FIVE KEY PIECES

Words and styling **Harriet Stewart** Photography **David Abrahams**

Boho, Seventies, denim, uniform, florals... *You get the drift. With so many trends and hundreds of pieces on the high street, how do you actually go about creating your new-season wardrobe? It's all about smart shopping.* **Market & Retail Editor Harriet Stewart** *shows you the five key items that touch on this season's biggest trends, but won't limit you to them: they'll carry you through from chilly spring to summer; and, crucially,* **work with what you already own.** *These are the* **building blocks** *of your spring/summer 2015 wardrobe.*

@HARRIETSTEWART



THE DENIM DRESS

Denim dress, £295, MiH Jeans

Think of the denim dress as your new everyday basic. Buy one and you'll wear it with everything: over a long-sleeved tee and with trainers now, under a wide-brimmed hat and with leather sandals come summer. You can even add heels, lipstick and a slick ponytail to be evening-ready.



1



2



WEAR IT WITH...

1 **Leather sandals, £59.99, Mango**
Nothing complements denim like tan leather. These are a style staple.

2 **Cotton scarf, £15, Levi's**
Give denim a s/s 2015 spin with an Americana-style scarf knotted at the neck.





WEAR IT WITH...

① **Cotton shirt, £29.99, Zara**
Pick up a gingham shirt to steer your fringing from Seventies to Americana. Or DIY with a collared shirt and a piece of black ribbon, inspired by the one above.

② **Leather bag, £95, & Other Stories**
If you buy one new bag this season, make it a bucket. They are practical, roomy and, crucially, go with everything.

③ **Leather sandals, £140, Whistles**
The ankle-tie sandal is your new wear-with-everything gladiator. Works just as well with cropped trousers as must-have A-line skirts.



THE FRINGED SKIRT

Suede skirt, £130, River Island
This is your big fashion statement. Every capsule wardrobe needs a 'wow' piece that adds instant pizzazz. Embrace the new Seventies trend and wear with a pussybow blouse and stacked wedges, or keep things simple – and modern – with a white tee and flats. ›

Photography: 3 Objectives, David Abrahams.

THE STRIPED TWO-PIECE

Cotton top, £35, and matching skirt, £55, both Marks & Spencer

Stripes are a perennial favourite, but this season they are moving away from their nautical roots. The wraparound style of this skirt nods to the Japanese trend, too – embrace the new mood and team with a tie-waist judo jacket and sporty rucksack.



WEAR IT WITH...

① **Leather bag, £245, Reiss**
Backpacks are no longer just for teenagers. Choose one in nude leather for grown-up polish.

② **Leather-mix sandals, £55, River Island**
The most flattering way to wear a midi-skirt is with a heel. But avoid anything that buckles too high up the leg.

①



②



WEAR IT WITH...

① **Cotton dress, £149, Jigsaw**
Already own a safari dress? There's no reason you can't double up on uniform trends: dig it out and wear with this season's khaki and camel suedes.

② **Ponyskin shoes, £149, Senso**
Slide into a pair of flat mules – they're this season's brogue. Leopard-print is on trend, but a tan leather pair would work just as well.

THE UTILITY JACKET

Polyamide jacket, £45, Topshop
Meet your new trans-seasonal jacket: the utility bomber. Think of it as a toe-dip into the uniform trend and wear as you would a blazer: with jeans and a skinny polo neck, or to dress down smarter pieces. ›





Photography: 3 Objectives, David Abrahams.

THE WHITE DRESS

Cotton dress, £250, Karen Millen
Boho doesn't have to mean beach-bound. Invest in a romantic white dress now and make it work ahead of summer with polished accessories and coloured suede.



WEAR IT WITH...

① **Leather shoes, £195, 2nd Day**
Silver loafers will make this dress office-appropriate. Swap for sandals come holiday time.

② **Suede jacket, £45, Dorothy Perkins**
Nod to the Seventies with this jacket. A cropped length is essential when wearing a midi – anything longer can look dowdy.

③ **Leather bag, £59, Cos**
Give romantic white a sporty spin with this minimal rose-gold clutch.

①



②



③



ELLE **SHOP IT** ELLE edits the best buys on the high street every week – go to elleuk.com/fashion

SHOP LIKE AN EDITOR

Got the basics sorted? Now indulge in the extras. Here, Harriet Stewart and Accessories Editor Donna Wallace reveal their favourites

HARRIET SAYS:
'I'm not really a print person, but there's something about summer that makes me want to dress like a hippy. I loved the mix of this print with neon, so I've gone all out with matching espadrilles.'



Leather bag, £360, Zadig & Voltaire

Acetate sunglasses, £165, Karen Walker

DONNA SAYS:
'This season, the bags are noisy. I've been listening: this Pollock-esque one called my name and I couldn't resist. I also love colours that are a bit 'off' (in a good way), so two of them on a pair of shades equals a must-buy.'



Metal-mix necklace, £20, and metal-mix ring, £10, both Freedom at Topshop

HARRIET SAYS:
'I have an obsession with marble that started with home furnishings and swiftly moved to jewellery when I spotted these at the s/s 2015 press days. I've been patiently waiting for them to drop into store ever since.'



Cotton dress (with belt), £448, Preen Line





Cotton shoes, £139, Penelope Chilvers

DONNA SAYS:
'Coloured leather is the fresh injection every wardrobe needs now. I got wind of this number early on and had my eyes on the prize: I stalked the store, befriended the staff and left my details. They knew I was serious.'



Leather jacket, £165, Warehouse



Cotton top, £29, Finery London. Raffia-mix skirt, £220, Whistles

HARRIET SAYS:
'I can't get enough of frills right now, and the more oversized they are the better. I got a sneak peek of this ruffle tee before the Finery London launch and knew I had to have it. This skirt was an impulse buy: it's a head-turner!'



Patent-leather boots, £450, Carven

DONNA SAYS:
'I've been banging on about Sixties mod-ish boots to anyone who'll listen for months now. This glossy pair from Carven tick all the boxes – I can't wait to wear them with my cropped flared trousers.'

THE NEW CLASSICS



THE SUMMER LEATHER
Leather shirt, £199, Finery London



THE GROWN-UP CROP TOP
Cotton top, £22, River Island





THE SMART DENIM JACKET
Denim jacket, £450, Giambattista Valli for 7 For All Mankind



THE FLARES
Cotton-mix trousers, £39.99, H&M

THE BERMUDA SHORTS
Cotton shorts, £150, Whistles

Photography: 3 Objectives, David Abrahams. For shopping details, see Address Book.

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Q&A

ALFIE ALLEN

The British actor talks confidence, making friends at work and why he loves fashion

Interview **Georgia Simmonds**



Alfie Allen, 28, has tapped darkness and misery in transforming from Theon Greyjoy to Reek for his career-making role in HBO's smash-hit series *Game Of Thrones*. The hard-to-watch portrayal demands grit, physical resilience and full-frontal nudity (to those uncomfortable with nakedness, Alfie says: get over it). In real life, the man formerly known as Lily Allen's Little Brother is awfully cheerful when we catch him on the phone in LA, ahead of *Game Of Thrones*' season five launch – even first thing in the morning.

@ALFIEEALLEN





From top: As Theon Greyjoy in *Game Of Thrones*; with fellow *Game Of Thrones* actors John Bradley and Emilia Clarke

Have you just woken up?
Yes, I am lying in bed. There's a dog pawing at my door.
I'm glad you didn't have to get dressed. You seem very comfortable being naked. On stage and screen, I mean...
I think a lot of attitudes towards nudity are so old-fashioned. I'm comfortable with my body and, if it's needed for a role, I'm perfectly comfortable with aspects of nudity.
You're in one of the world's biggest shows. What's next on your career bucket list?
Doing more theatre.
It is something I've been discussing a lot with my agent.
Do you find that daunting?
No. I remember when I was doing *Equus* [fellow cast member] Simon Callow said, 'You're either incredibly stupid or incredibly confident.' I just wasn't nervous – I couldn't wait to get out there and do it.
Where does your confidence come from?
It's all a facade. Sometimes it's there and sometimes it's not.
Which moment in your career has brought you the most joy?
Being on *Game Of Thrones*. I've known some of the other cast members for six years now. I didn't go to drama school, so I didn't really have many true friends in the business; *Game Of Thrones* has definitely brought me that.
Did you know how big it was going to turn out for you when you auditioned?
Absolutely not. I was in the middle of watching *The Wire* at the time, so to be in an HBO series seemed a totally unrealistic prospect.
Were you aware of the transition your character would go through, from cocky lord's son to abused servant, when you were cast?
I knew that there was going to be an intensity to the role – the team had said that they'd seen *Equus* and that was a point of interest to them: 'If you can hold down that role, then we think that you're going to be good for this one.' I knew that there would be a dark side to it and a struggle for my character.
How did you switch off after doing those torture scenes?
Restaurants and wine. There were times when people would know to back off when I was trying to stay in character. In terms of decompressing, sometimes I would come away from it feeling really awful.
Generally, are you an optimist or a pessimist?
I flip-flop between the two.
Any stress-busting tips?
Go to the gym. I was never a gym person before *Game Of Thrones*. The idea of it was a bore to me – and it kind of still is – but I had a problem with my knee, so I can't play sport as much as I'd like to.
What can't you live without?
Television. I like to get home, flop on the couch and watch *Sky Sports News*. I'm just your average bloke.
But you're a natty dresser...
My everyday wear is so boring. I've got a few statement pieces in my wardrobe, like my Keith Haring x Joyrich jacket. I've got no qualms about putting on a crazy jacket if I want to. [Laughs] I'm just a crazy guy.
So, crazy guy, what do you think makes you a good actor?
An emotional honesty. I would like to think that I'm always honest with myself and others. I guess that's what makes me a half-decent actor.

Watch Game of Thrones Seasons 1-4 TV box sets on demand with Sky. Season 5 launches on 13 April on Sky Atlantic

Photography: Getty Images, Ari Michelson/August.



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FASHION

ELLE

Nº1 *Michelle Williams › Film, motherhood, fashion: a designer's muse interviewed* ***Nº2*** *The new pretty › Is bold. Bright. Beautiful* ***Nº3*** *Military mix › Uniform tailoring gets a feminine spin* ***Nº4*** *The last seduction › Strong, powerful dressing = sexy, redefined* ***Nº5*** *The high-street edit › Go hell for leather in spring's rock-star buys*

Photography: Bjarne Jonasson.



FRESH *spirit*



Black and white leather jacket, black polyamide top, black and orange leather skirt, and burgundy leather boots, all Louis Vuitton

SELF-DEPRECATING, PLAYFUL, SMART AND WRYLY FUNNY: THIS IS THE MICHELLE WILLIAMS YOU NEED TO GET TO KNOW. SHE WOULD BE A GREAT BEST FRIEND

Words **April Long** Photography **Kerry Hallihan** Fashion **Anne-Marie Curtis**



Kerry Hallihan



This page: Silk dress, Carven. Leather boots, Louis Vuitton
Opposite: Leather dress and polyamide top (worn underneath), both Louis Vuitton



Viscose dress and patent leather boots, and resin earrings, all Louis Vuitton

Michelle Williams is pint-sized, barefaced and breathless, bundled up in a green hooded parka. 'I made a New Year's resolution for the first time this year: To not be late,' she says as we settle into a corner table at Brooklyn Italian restaurant Frankies 457 Spuntino – a hipster mainstay tucked away in the low-key Carroll Gardens neighbourhood in New York. 'So now I go to bed half an hour earlier and get up half an hour earlier, and I'm always on time.'

She laughs, adding: 'I'm also super f*cking boring. But I'm always on time!'

She's not remotely boring, of course. As a lunch date, Williams is insightful, wryly funny and generously friendly, albeit with a barely detectable undercurrent of wariness. In her oversized grey cowl-neck sweater, skinny jeans and heavy-framed glasses – and with her platinum hair, which she describes as 'raggedy', pulled back into a ponytail – she looks much like any other young, scruffy Brooklynite, except for her classic brown Louis Vuitton tote. But then again, the bright pink beach towel stuffed unceremoniously into said tote is something of a leveller. Michelle explains she will be picking up Matilda, her nine-year-old daughter, after our interview and taking her to a swimming lesson. She rummages in the bag to reveal a tiny striped swimsuit ('So cute, right?') and bright blue goggles.

And that's it, really, right there. Michelle Williams is a three-time Oscar nominee, a Louis Vuitton ambassador – radiantly blonde, pristine and lovely as the muse in the brand's coolest-ever handbag ads – but she is also, firstly, a mum. In her Best Actress Golden Globes acceptance speech, for *My Week With Marilyn*, Williams said: 'I consider myself a mother first and an actress second', and you can tell how important it is for Michelle that Matilda is given as normal and nurturing an upbringing as possible. When I ask her what the most rewarding aspect of motherhood is, she thinks for a long time before answering: 'Seeing your child become more and more themselves, and feeling free to do so.' Carving out a safe space for that to happen, she says, has become markedly easier in the past 12 months, ever since the actors Kristen Bell and Dax Shepard – who are married with two children – instigated the No Kids Policy in February last year, encouraging media outlets to cease publishing paparazzi pictures of children or risk being blacklisted by the celebrity parents' publicists.

'A FRIEND OF MINE SAID: "EVERYONE SAYS YOU SHOULD SPEND YOUR TIME MAKING MONEY, BUT I THINK YOU SHOULD SPEND YOUR MONEY MAKING TIME." AND THAT'S WHAT I DO'

'Kristen saw how impossible it would be to try to raise her daughter in a safe and private way, so she did something about it,' Williams says. 'Men and women in suits were cashing cheques off of my daughter's face. There are so many problems with that. But Kristen has made it so much easier for these kids to live in a world that is friendly and that they can trust. Every month I send her a gushy, "You don't know what you've done" note. Now my daughter and other kids aren't scared to walk down the street any more. It's like a miracle.'

Because she's so thoughtful and softly spoken, Williams comes across as being quite serious, but occasionally that demeanour breaks. When it does, it's a joy to behold (check out our behind-the-scenes video from her cover shoot to see for yourself). She has a giddy, low laugh, all teeth and dancing eyes. Mainly, she lightens up when she's not talking about work – when she's telling me what authors she's reading (Rebecca Solnit, Philip Roth), or about her secret desire to indulge in old-lady pastimes like birdwatching ('It seems so appealing, doesn't it? To sit there with your handiwork and see who's at the feeder?'). It's become increasingly important for her to stop and enjoy little moments of pleasure, because 'time just goes faster and faster the older you get, and life just conspires to make you busier and busier'. She glances out the window for a moment. 'A friend of mine said something to me a while ago: "Everyone says you should spend your time making money, but I think you should spend your money making time." And that's what I do.'

Williams, unsurprisingly, doesn't have Instagram or Twitter. The one type of alert she does choose to get on her phone speaks volumes. 'I get a poem of the day!' she says, tapping her screen awake to show me, her tiny fingers scrolling through emails. 'I love poetry because it's like a shot, like an attack, ›

like a dose. And for a person who doesn't have very much free time, it does its work very quickly. So I read poems on my phone when I wake up in the morning. It opens you up for the rest of the day, and suddenly your life becomes a little bit more observed. And when it becomes more observed, it can't help but start to become more beautiful.'

Because she has such depth and maturity as an actress, it's easy to forget that 34-year-old Williams started out as a child actor. Raised in rural Montana, her first regular role was on *Baywatch* at the age of 13, and then as ill-fated bad-girl Jen Lindley on *Dawson's Creek* in 1998. She legally emancipated herself from her parents at the age of 15 so that she could pursue her career independently. When I remark that she must have been a very sure-headed kid, she responds, rather ruefully: 'I was thinking the other day that bravery is often mistaken for utter foolishness. For know-nothing, dumb blindness. At least I know in my case it was.'

Since those days, Williams has forged her own path, favouring well-scripted, thoughtful indies over big budget blockbusters (her turn as Glinda The Good Witch in 2013's *Oz The Great And Powerful* being a rare exception); and the breadth – and wonderful, sometimes weird moments – that her career has encompassed so far is dizzying. She's shared a graphic sex scene with Chloë Sevigny (in 2000's *If These Walls Could Talk 2*), inspired Wim Wenders to write a script for her (the post-9/11 drama *Land Of Plenty*), and embodied Marilyn Monroe (in 2011's *My Week With Marilyn*). Ryan Gosling, who starred opposite Williams in 2010's gut-wrenching relationship drama *Blue Valentine*, once described her as being 'like Brigitte Bardot meets Clint Eastwood'. Meaning, quite rightly, that she's both beautiful *and* acutely intense.

When it comes to choosing roles, career-boosting stunts and genre zigzags don't come into play for Williams. It's always just been 'an instantaneous response that happened while I was reading a script,' she says. 'It's the only thing I ever went off – not advice, not some big picture in terms of placement or strategy – but just a feeling that came off of the page and into my heart.' She intentionally leans to smaller films 'because it's a world that I like very much,' she says. 'It suits me best to work with friends, and to make something that feels really homemade.'

'BRAVERY IS OFTEN MISTAKEN FOR UTTER FOOLISHNESS. FOR KNOW-NOTHING, DUMB BLINDNESS. AT LEAST I KNOW IN MY CASE IT WAS'

Her latest film, *Suite Française*, fits her tastes and won't disappoint her admirers. Also starring Kristin Scott Thomas, Margot Robbie and *Rust And Bone*'s Matthias Schoenaerts, it is a delicate, moving film based on Irène Némirovsky's novel of the same name. Williams' performance, as a villager in Second World War-torn France who falls in love with an occupying German soldier, is delicate and moving.

It's an analysis I need to tell her, though, as she hasn't seen the final cut of the film yet herself and doesn't want to try to sell me on something she can't personally vouch for. 'I find it very hard to lie, or to fake it,' she says. 'I'm not very good at navigating what to say or what not to say, or how honest or cagey to be. It's hard to spend your life and your work trying to find some kind of truth, and then be able turn it off for an hour and a half.'

Michelle tends to play her characters with an undercurrent of melancholy, a sort of close-to-the-surface sadness. This is often lazily attributed to her own personal tragedy – the unforgettable loss of Heath Ledger, Matilda's father, to a drug overdose in 2008 – but if you look back, it's always been there, even in her *Dawson's Creek* days. If Williams externalises inner turmoil especially well (who can forget her face in *Brokeback Mountain* when her character discovers her husband's deception?), that's more by virtue of being an excellent actress than anything else. Ledger's death inevitably cast her in a tragic light, but Williams strikes me as extremely resilient and determined – she might have a fragile core, but she's stronger than you'd think.

Still, she says, she's been 'lucky' – her career has been a great one, and it continues to present welcome challenges. She spent most of 2014 on Broadway, singing and dancing her way through *Cabaret* with Alan Cumming six ›



Cotton dress, Valentino. Resin earrings and leather boots (just seen), Louis Vuitton

nights a week. The iconic role of Sally Bowles was daunting to take on, but she thought of it 'as being like school, and that everything I learned I could keep with me forever'.

Williams closes her eyes for a moment, something she does when she's carefully considering every word. 'What excites me most is finding the hardest thing, or the thing I know the least how to do,' she explains. 'Ultimately, it's the only thing that's going to keep me interested in doing this. It's the only thing that's going to make me better at it, and it's the only thing that's going to enable me to do it for a long time. Keep stretching. Keep it hard.'

As it turns out, the unpredictability of theatre resonated with her. 'You truly never know what's going to happen,' she says. 'And to have things go wrong, or to make mistakes in real time and then be able to assimilate whatever is different is a tremendous feeling. To find in those moments that one doesn't stop, or perish, or run away, but that you can rely on yourself to process things and keep going.' And here, for an instant, it's as if Williams is no longer talking about the play, but about life. 'I like that,' she says quietly. 'To keep going.'

'WHAT EXCITES ME MOST IS FINDING THE HARDEST THING, OR THE THING I KNOW THE LEAST HOW TO DO'

Right now, Williams is enjoying some time off. 'I'm so happy when I'm not working,' she says, grinning. 'It really is the secret to life!' Despite the recent, headline-grabbing sale of the picture-perfect Brooklyn town house (complete with roof garden, wine cellar and library) that she bought in 2005 with then-fiancé Heath Ledger, Williams waves away reports that she's planning on moving to Los Angeles. 'That's some stupid, unsubstantiated rumour that got into gossip magazines,' she says, a note of exasperation in her voice. 'We're not going anywhere.' Aside from the fact that she's carved out a comfortably low-key profile in New York, she simply has no interest in playing the Hollywood game.

She takes a bite of a mushroom crostini, a Frankies speciality she suggested we both order. 'Oh my god. This is so good. Am I making a mess?' She dusts her jumper for invisible crumbs. 'I feel like I'm so good at raising a kid when I'm not working. I don't forget anything. I've got everything covered.

'It's a real luxury to have a moment when I'm not scrambling. I feel like most of my life, I'm trying to do two things at once, both to the best of my abilities. So that leaves me feeling pretty exhausted. I'm the person who falls asleep all the time. You invite me over for dinner or to a party, and...' she lets her head loll to the side, miming someone who's fallen asleep sitting up. 'There's a whole scrapbook of pictures of me napping. I've even been given a nickname because of my snoring. So it's nice to only be doing one thing for a while.'

We finish our after-lunch cups of tea, and Williams orders two extra crostinis – ricotta and honey, Matilda's favourite – to go. As she slips back into her parka, I wonder aloud if being a Louis Vuitton model and all-round style icon makes her feel like she has to pull herself together every time she walks out the door. She starts to laugh. 'I was here last night wearing the exact same outfit,' she says. 'I like uniforms. I like to wear the same thing four days in a row, just changing what's underneath.'

Outside, the air is damp with impending rain. Williams hugs me, wishes me well, and climbs into a silver SUV with toys scattered across the seats. She places the paper bag containing Matilda's crostinis carefully on to her lap, and navigates her way into traffic. Within seconds, she has blended in completely. One of the finest actresses of her generation, without question. But also just a Brooklyn mum, doing her thing. ●

Suite Française is out 13 March. Michelle appears in the Louis Vuitton s/s 2015 campaign

WORD GAMES WITH WILLIAMS



ELLE **WATCH IT** Michelle stars in our behind-the-scenes film at elleuk.com/now-trending



Black and white lace dress, Carven. Gold earring, Loquet London. For shopping details, see Address Book. Hair: Kevin Ryan using Unite. Make-up: Angela Levin at Tracey Mattingly using Chanel. Manicure: Roseann Singleton at Art Department using Chanel Le Vernis. Props: Mary Howard Studio. Behind-the-scenes film: Optic Films. With thanks to: Outpost Studio, Brooklyn



THE NEW PRETTY

Vibrant, powerful and oh-so floral. Burst into spring with the boldest shapes and brightest colours

Photography **Jeff Hahn**
Fashion **Natalie Wansbrough-Jones**
Model **Franzi Mueller**



This page: Sequined silk dress, £8,175, viscose-mix leggings, £770, leather boots, £800, and resin and brass earrings, £550, all Louis Vuitton. Gold ear cuffs (just seen), £240 (for pair), Julien David. Gold ring, £980, Belmacz
Opposite: Raffia coat, £1,650, Marni. Cotton trousers, £406, Just Cavalli. Gold and lapis earrings, £2,220, Belmacz





Cotton top, cotton bra, and viscose skirt, all price on application, all Dolce & Gabbana. Gold and diamond earring, £1,750, and silver ring, £186, both Katrine Kristensen

Jeff Hahn



Jeff Hahn



This page: Cotton dress, £1,500, Fendi. Gold and pearl earring, £1,000, Sophie Bille Brahe
Opposite: Cotton-crepe jacket (with belt), £870, and cotton-crepe trousers, £450, both Carven. Silver earring, £50, Katrine Kristensen. Gold and quartz ring, £6,880, Belmacz. Polyester-mix bag, £300, Simone Rocha



Jeff Hahn



This page: Cotton-gabardine jacket (with belt), £2,495, Burberry Prorsum. Leather shoes, £324, Dorateymur. Silver earring, £75, Katrine Kristensen. Gold and lacquer ring, £1,600, Solange Azagury-Partridge
Opposite: Silk-brocade top, £690, and silk-brocade skirt, £625, both Miu Miu. Model's left ear: Gold, diamond and sapphire earring, £283, Katrine Kristensen. Model's right ear: Gold, pearl and diamond earring, £15,200, Sophie Bille Brahe. Metal bracelet, £675, Maison Martin Margiela



This page: White silk top, £6,365, Roberto Cavalli. Blue cotton trousers, £530, Maison Martin Margiela
Opposite: Beaded cotton-linen dress, price on application, Chanel. Silver and malachite earring, £36, silver and malachite ring, £178, silver bar ring, £100, and silver triangle ring, £185, all Katrine Kristensen



Jeff Hahn



This page: Polyester jacket, £510, Maison Martin Margiela. Silk skirt, £485, MaxMara. Leather shoes, £324, Dorateymur. Silver safety pin earring (just seen), £200, Julien David. Gold, pearl and diamond earring, as before
Opposite: Silk and satin dress, £2,200, Céline. Gold and diamond earring, £530, Katrine Kristensen. Gold, amber and lacquer ring, £2,400, Solange Azagury-Partridge. For shopping details, see Address Book. Hair: Halley Brisker at Jed Root using Bumble and bumble. Make-up: Shinobu at CLM Hair & Make Up using Bobbi Brown. Manicure: Imarni at Saint Luke Artists using Chanel S 2015 and Body Excellence Hand Cream. Model: Franzi Mueller at IMG. Set design: George Lewin. With thanks to: Lock Studios

Jeff Hahn





This page: Metal-embellished cotton jacket, £2,720, Gucci. Cotton top, £180, Y-3 by Yohji Yamamoto. Denim jeans (just seen), £455, Gucci. Metal-mix earring, £290, Dior. Scarf (worn throughout), stylist's own
Opposite: Silk jacket, £3,700, and cotton top, £750, both Dior. Vintage denim jeans, £204.19, Seafarer. Leather and metal sandals, £765, Charlotte Olympia. Metal earring, £260, Dior. Scarf, stylist's own. Silk socks (worn throughout), £58, Maria La Rosa



Military

Uniformity does not mean conformity. This is how to wear strict tailoring: add full skirts and statement heels for a fresh, feminine spin

Photography **Bjarne Jonasson** Fashion **Anne-Marie Curtis** Model **Lou**



This page: Cotton and linen jacket, £775, Tommy Hilfiger. Cotton top, £470, and cotton skirt, £470, both Jil Sander. Leather sandals, £198, AllSaints
Opposite: Silk top, £430, Prada. Cotton and linen trousers, £490, Sonia Rykiel

Bjarne Jonasson







This page: Cotton shirt, £235, and cotton and silk-organza skirt, £445, both Vanessa Bruno. Vintage cotton jacket, £60, Rokit. Leather and metal sandals, as before
Opposite: Wool jacket, £702, Vivienne Westwood Red Label. Cotton and linen jacket (worn underneath), £695, and wool trousers, £375, both Emporio Armani

Bjarne Jonasson



This page: Wool jacket, £1,000, Marc Jacobs. Cotton skirt, £680, Isabel Marant. Leather sandals, £885, Saint Laurent by Hedi Slimane. Scarf, stylist's own
Opposite: Silk jacket, £2,490, Ralph Lauren Collection. Metal-mix earring and scarf, both as before

Bjarne Jonasson





Bjarne Jonasson



This page: Leather-mix jacket, £2,300, and wool top, £670, both Saint Laurent by Hedi Slimane
Opposite: Cotton-mix jacket, £850, Sacai. Silk skirt, £1,390, Chloé. For shopping details, see Address Book.
Hair: Dennis Devoy at Art Department using Phyto. Make-up: Kristi Matamoros at Kate Ryan Inc for Charlotte Tilbury. Manicure: NQ at Art Department. On-set producer: William Carducci. Model: Lou at Models 1. With thanks to: ROOT Brooklyn. The team stayed at The Lowell Hotel (lowellhotel.com)

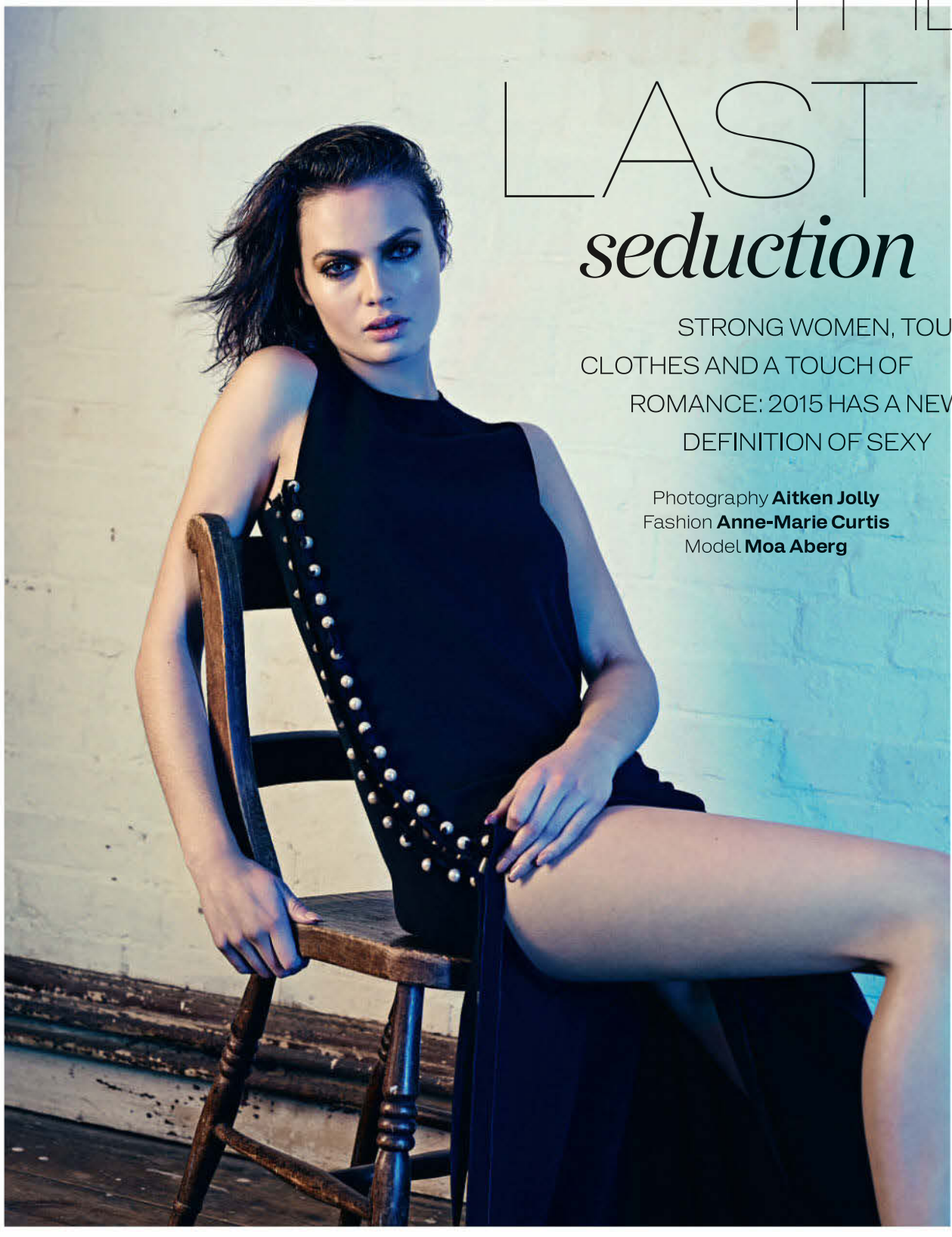


This page: Black leather and silk dress, £5,290, Tom Ford, Black and white latex collar, £55.84, Atsuko Kudo
Opposite: Satin dress, £2,285, Lanvin

THE LAST *seduction*

STRONG WOMEN, TOUGH CLOTHES AND A TOUCH OF ROMANCE: 2015 HAS A NEW DEFINITION OF SEXY

Photography **Aitken Jolly**
Fashion **Anne-Marie Curtis**
Model **Moa Aberg**





This page: Black and white sequined silk jacket, £1,224, Moschino. Black leather bralet, £420, and black leather and silk skirt, £1,120, both Ermanno Scervino. Black leather and suede boots, £1,563, Givenchy by Riccardo Tisci
Opposite: Polyester top, £875, polyester skirt, £1,655, and polyester knickers (just seen), price on request, all Balenciaga. Leather sandals, £800, Gianvito Rossi

Aitken Jolly





This page: Wool jacket, £2,225, Giorgio Armani. Pearl-embellished silk and leather dress, £1,800, Bordelle. Leather and suede boots, as before
Opposite: Silk jacket, £6,365, and matching dress, £2,830, both Roberto Cavalli. Leather sandals, £890, Aquazzura

Aitken Jolly







Satin and silk dress, £950, Kiki de Montparnasse. Silk strapless dress (worn underneath), price on request, Versus



Aitken Jolly



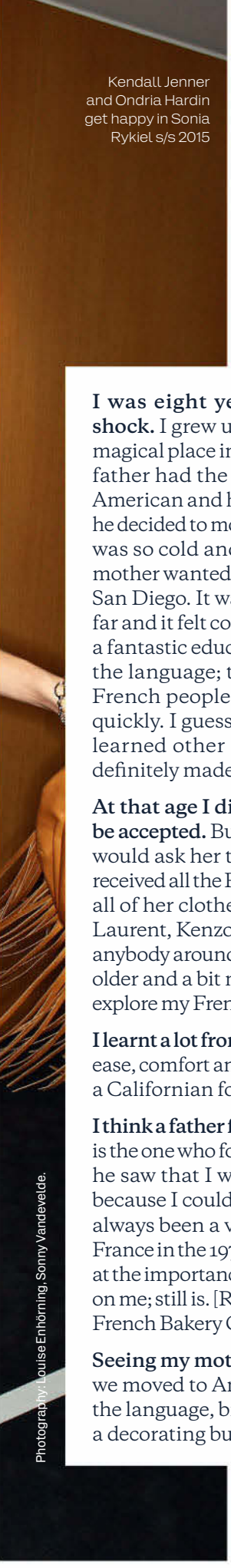
This page: Wool jacket, £2,264, and cotton-lace dress, £5,875, both Givenchy by Riccardo Tisci
Opposite: Silk dress, price on application, Hugo Boss. Latex apron, £80.83, Atsuko Kudo. For shopping details, see Address Book. Hair: Lok Lau at CLM Hair & Make Up using Bumble and bumble. Make-up: Ciara O'Shea at LGA Management using Givenchy. Manicure: Adam Slee at Streeters for Rimmel London. Model: Moa Aberg at IMG London. Set design: Alexandra Leavey at Soho Management. With thanks to: Third Of Thirty Three and 1st Option Locations



25 STEPS TO THE TOP

__Julie de Libran__, 43, worked behind the scenes at __Louis Vuitton__ and __Prada__ for decades. Now, she has emerged from the shadows as Artistic Director of __Sonia Rykiel__. These are the __pivotal moments__ that brought her here, in her own words

Interview **Rebecca Lowthorpe**



Kendall Jenner and Ondria Hardin get happy in Sonia Rykiel s/s 2015

Photography: Louise Enhörning, Sonny Vandevelde.

@SONIARYKIEL



Julie de Libran in the Sonia Rykiel studio

I was eight years old when I had my first culture shock. I grew up in Vernègues, near Aix-en-Provence, a magical place in the middle of the French countryside. My father had the American dream; his grandmother was American and he'd always wanted to live there. So in 1980 he decided to move the family to New York – but the weather was so cold and different from the south of France, my mother wanted to get to a warmer place so we ended up in San Diego. It was the first time we had ever travelled that far and it felt completely different: another way of life, but a fantastic education. It took time for us to adapt, to learn the language; there were no foreigners in that area, no French people at all. But, at that age, you just learn so quickly. I guess that's why I have always moved around, learned other languages. I'm not afraid of change. It definitely made me tougher.

At that age I didn't want to stand out, I just wanted to be accepted. But my mother *did* stand out, absolutely. We would ask her to drop us off before we got to school. She received all the French fashion magazines and brought over all of her clothes from France – Sonia Rykiel, Yves Saint Laurent, Kenzo – so she looked completely different from anybody around us; any other mother at school. When I got older and a bit more mature, I was happy to stand out and explore my French side more, to create my own style.

I learnt a lot from American culture and fashion – a certain ease, comfort and effortless style. I mean, I was pretty much a Californian for 10 years.

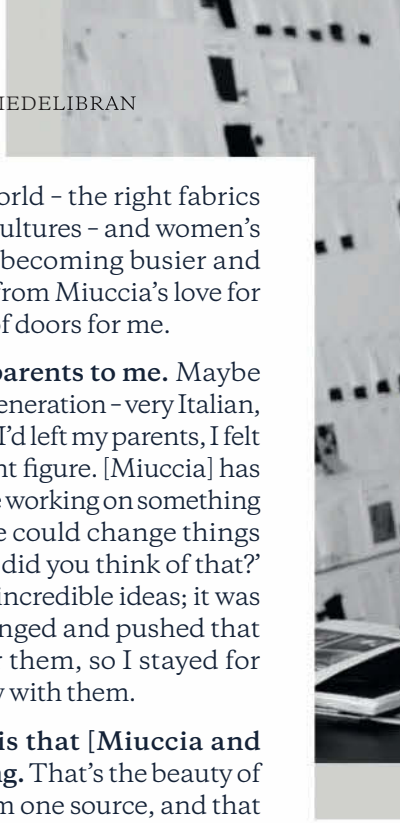
I think a father figure is very important. My father Rolland is the one who found a fashion school for me in Milan when he saw that I was into design – making my own clothes because I couldn't find what I wanted in California. He's always been a visionary: he was making organic wine in France in the 1970s and everyone said he was crazy, and look at the importance of organic today. He was a huge influence on me; still is. [Rolland founded the café chain Champagne French Bakery Cafe that spans the coast of California.]

Seeing my mother work made me even stronger. When we moved to America she was very strong – not knowing the language, bringing up three children. And she started a decorating business – she's an interior designer – so she was definitely a role model. That helps me today because I know I can stand on my own feet.

Milan was another adventure. When I was 18, I went to the Marangoni fashion school in Milan and I loved Italy right away: the language, the architecture. As soon as I could travel to visit Florence or Bologna, Venice or anywhere, it was so wonderful. And Italians are so much fun, they're always so positive – everything is possible. I ended up staying there for more than 10 years; most of my closest friends are Italian.

My first fashion job was working for Gianfranco Ferré when he was designing for Christian Dior. He was hands-on, designing and cutting everything himself, and I was fortunate enough to be next to him, doing hours and hours of fittings. It was like being at a school where the teacher was working at Dior; the fabrics, embroideries and silhouettes were beyond amazing.

I wanted to learn more about couture, so after Ferré I went to the Chambre Syndicale de la Haute Couture in Paris, learning to pattern-make at couture level. At the same time, I was hired by Jean-Charles de Castelbajac to work on his women's collection. I only stayed for a year, but I learnt a whole new, very personal approach to fashion, which pushed my vision. I remember he once made coats out of a blanket that he had when he was a young boy in boarding school. ›



Working for Gianni Versace was another story. We were in Via Gesù [in Milan], which was his home, and the studio and atelier were upstairs. The *savoir faire* was extraordinary, there was just so much talent. All these women had come from different couture houses and their job was to always find a new solution to make a kind of 'second skin', because Versace was all about body conscious – everything showed the body. Sometimes you'd see them putting together dresses with metal mesh and pliers all day. It was such an extraordinary way to make fashion.

Gianni had such a strong, instinctive eye. He wanted even the clothes in the fittings to look like they were ready to be in a shop. They had to be perfect, even the muslins [the toile prototypes], for him to make his final decision. The fittings were quick – he would just decide instantly and say, 'I love this like that and that like that.' It was all about his vision, creating an image about beauty and strength.

I will never forget the day Gianni was killed [Versace was shot dead outside his Miami beach house]. We had just been working on the Versace Atelier [couture] collection, which was shown at the Ritz in Paris, so it was July 1997 and he had gone to Miami right after. That day, I was at the atelier with a client doing fittings – it was a weird coincidence because she was from Miami – and then I went upstairs; my studio was next to his secretaries, and they started screaming. We were all in shock. Even talking about it now I have goosebumps. I can't even explain how bad it was.

'If you're designing for women, you need to get out there and see the world. Otherwise, it becomes too conceptual'

It was my dream to work with Miuccia Prada, so when they asked me to be Head Designer of women's ready-to-wear in 1998, I jumped at the chance. Even when I was a student, Prada was the brand that made me curious about fashion. Miuccia and Patrizio Bertelli [Miuccia Prada's husband and the company's CEO] gave me the job because they thought I could bring a more feminine side to the collections – they couldn't have been more inspiring. With Miuccia, it was about creating a whole wardrobe, first with the right basics and then adding more eccentric or of-the-moment pieces, but without ever looking overdressed or 'costumey'. It was so interesting having to consider women all around the world – the right fabrics for different markets, bodies and cultures – and women's lives were changing at that time, becoming busier and more active. I also learnt so much from Miuccia's love for contemporary art; it opened a lot of doors for me.

Miuccia and Patrizio were like parents to me. Maybe because they were from a different generation – very Italian, very positive. Or maybe it's because I'd left my parents, I felt like I was still learning from a parent figure. [Miuccia] has a very strong character. You could be working on something in a fitting and all of a sudden she could change things around and you'd say, 'Wow! How did you think of that?' She was always surprising us with incredible ideas; it was a huge learning curve to be challenged and pushed that far. I just wanted to do so well for them, so I stayed for 10 and a half years and kind of grew with them.

The power of the Prada brand is that [Miuccia and Patrizio] are involved in everything. That's the beauty of Prada: you can tell it all comes from one source, and that gives it a certain force. When I saw the Prada exhibition at the Metropolitan Museum of Art [in New York], I felt so proud to see the archive pieces I'd worked on, although it was weird to see them in a museum. They're important people to me – my greatest fashion mentors.

I left Prada to be with my family. I married my husband, Stéphane [who owns and produces Armagnacs Pichon-Longueville] in 2005. He's an incredible father to our son and understands my passion for my work. Our son was born in 2006, so at that time I was going back and forth between Prada in Milan and my family in Paris. I would spend 15 days a month designing the show with Miuccia. It was difficult; my son was so little and I thought, 'Well, I live in Paris, I can find work here!' That's when I met Marc [Jacobs].

Marc was looking for someone to direct his studio at Louis Vuitton. On the way to meet him, I bumped into Sofia [Coppola, a close friend of Marc's, who Julie was also friends with after meeting at baby gym with their children], which felt like a sign. I loved Marc's spirit and humour –



SONIA RYKIEL S/S 2015

Photography: Louise Enhörning, Anthea Simms.



Left: Julie and her mood boards. The Jagger sisters, Georgia May (below) and Lizzy (right), make their mark on the Sonia Rykiel catwalk





he's so smart and witty and quick, plus we shared a lot of references. I just knew it was the right decision to go to such an iconic brand [Julie was hired as Studio Director and Creative Director of women's ready-to-wear]. Marc was doing amazing shows, of course, but I felt like there was still a lot to do. I didn't feel as though it was as complete or developed – it was more about image maybe than clothes you wanted to shop – so it was really about creating a wardrobe, that was my challenge. It was great!

Marc is very attentive to detail and history. He'd start with something very real and take it to a whole new level; he was so inspiring. The biggest thing I learnt from him was to create a whole image, not just the silhouette – it was everything from the bags and shoes to choosing a photographer to work on the ad campaigns. I was next to him every step of the way, learning about the process. And the Louis Vuitton resources were out of this world: being able to create our own fabrics, anything we wanted, was extraordinary.

More than anything, Marc is generous. He gave me a lot of space; I was presenting collections on my own [Cruise and pre-fall; Julie was also the named designer behind the house's line of classic pieces, Icons], so I can thank him because that's why I'm here today doing what I'm doing.

Now I'm making all the creative decisions and it's very rewarding [Julie was named Artistic Director of Sonia Rykiel in May 2014]. I've done so much in my career and learned from some of the greats, so I know what's important – I've built a good team, a great atelier. It's an amazing role that I really felt I could do. Sonia Rykiel has always influenced my work – she's such a talented woman, still! [Rykiel, 84, retired in 2009 from the label she founded.] Few fashion brands have achieved what Sonia Rykiel has: a defined style and image for over 40 years.

It's like I'm part of [Sonia's] life, doing what she was doing in the 1970s. Like her, I live in Saint Germain [on Paris' Left Bank]. I walk to the office or take my bicycle; I have a family; I work hard and I'm designing for women today, making accessible clothes to live in, that you enjoy, make you feel happy and look good. And how many clothes can you say honestly make you feel like that?

Fashion is like listening to music. I have pieces of clothing that remind me of a period in my life or a moment that was great or fun; clothes should remind you of important times. I'm not saying every piece, but there are some pieces that can do that to you. It's a nice emotion.

You have to have an open mind to work in this industry. It's important not to be stuck on one thing; to be open and see different things. You have to leave the office and see art, cinema, and travel. To live life! If you're designing for women, you need to get out there and see the world, otherwise it becomes too conceptual.

My personal style? Effortless chic, but with some surprise or risk. It's important for me to have fun with my wardrobe and at the same time create a sense of ease, and for it to make me feel strong.

It's a tough business, having a family and working in fashion, because it's so full on – the work doesn't stop and it's only getting faster. Sometimes the hardest thing is making a decision about what's your priority – family or work. It's a daily juggle.

I'm lucky enough to be doing something that I am very passionate about and that is fun. You should always aim to do what you love.

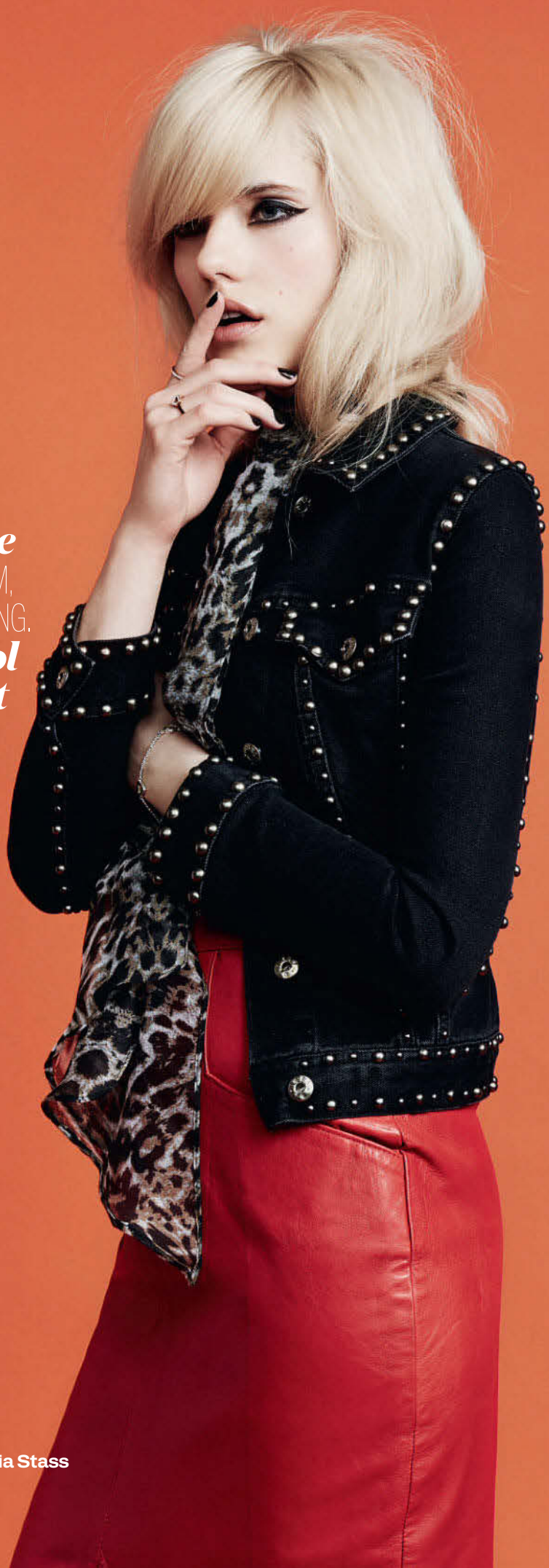
ELLE **LOVE IT** See the full Sonia Rykiel s/s 2015 collection at elleuk.com/catwalk



This page: Black embellished leather jacket, £374.99, Superdry. Black leather dress, £900, Zadig & Voltaire. Silver metal earrings (worn throughout), £4.50, Claire's
Opposite: Studded denim jacket, £640, Diesel. Leather skirt, £35, Rokit. Cotton scarf, £12.50, Accessorize. Metal rings, £12.50 for set of two, Accessorize. Silver-plated bracelet, £50, Folli Follie. All jewellery worn throughout

THE HIGH STREET EDIT

Reset your style FOR SPRING WITH DENIM, ***leather*** AND FRINGING. THIS IS THE ***new cool*** SPIRIT. ***Embrace it***



Photography **Hordur Ingason**
Fashion **Siobhan Lyons**
Models **Grace Plowden and Mia Stass**



THE HIGH STREET EDIT



This page: Grace (left) wears: White sequined cotton waistcoat, £39, White Isle by Monsoon. White silk shirt, £129, Jigsaw. White cotton trousers, £36, Next. White leather sandals, £79, & Other Stories. Mia (right) wears: Cotton-mix jacket, £49.99, and white leather sandals, £49.99, both H&M. White cotton-mix shirt, £110, Jigsaw. White denim jeans, £180, DL 1961. Rose-gold ring, £55, Thomas Sabo
Opposite: Mia (left) wears: Neoprene top, £55, Cos. Leather trousers, £1,000, Zadig & Voltaire. Embellished leather jacket and rose-gold ring, both as before. Grace (right) wears: Leather jacket, £299.99, Superdry. Polyester top, £49.99, and viscose skirt, £19.99, both H&M. Metal rings (worn throughout), £10 for set, Claire's

Hordur Ingason

THE HIGH STREET EDIT



This page: Cotton-mix jacket, £325, and matching trousers, £185, both The Kooples. Polyester shirt, £9, Rokit. Silver-plated bracelet, £60, Folli Follie
Opposite: Mia (left) wears: Suede jacket, £900, 7 For All Mankind. Polyester dress, £95, Warehouse. Metal earrings (worn throughout), £15, Accessorize. Grace (right) wears: Polyester-mix jacket, £29.99, H&M. Polyester shirt, £36, Asos. Suede shorts, £178, AllSaints. Metal necklace, £14.50, Freedom at Topshop

Hordur Ingason



THE HIGH STREET EDIT



This page: Mia (left) wears: Polyester cardigan, £55, Asos. Cotton top, £16, Miss Selfridge. Denim jeans, £45, River Island. Leather sandals, £90, Clarks. Cotton scarf, £15, Levi's. Leather belt, £85, The Kooples. Grace (right) wears: Suede jacket, £120, Miss Selfridge. Cotton body, £14, American Apparel. Denim jeans, £180, 7 For All Mankind. Faux-leather shoes, £38, Next. Polyester-mix scarf, £25, Urban Outfitters. Leather bracelet, £159, Thomas Sabo. Metal rings (worn throughout), £12.50 for set of two, Accessorize
Opposite: Mia (left) wears: Cotton dress, £135, Comptoir des Cotonniers. Leather belt, £85, The Kooples. Metal rings, £5.50 for set of three, Claire's. Silver-plated bracelet, £55, Folli Follie. Grace (right) wears: Cotton top, £270, and metal bag, £330, both Kate Spade New York. Denim skirt, £78, AllSaints. Leather belt, £85, The Kooples

Hordur Ingason



THE HIGH STREET EDIT





This page: Wool-mix jacket, £335, Reiss. Polyester-mix shirt, £26, Next. Cotton-mix shorts, £27.99, Mango. Suede boots, £325, L.K.Bennett. Metal rings, as before
Opposite: Black cotton-mix jacket, £50, and matching trousers, £30, both Next. Grey and black cotton-mix scarf, £15, Rokit. For shopping details, see Address Book. Hair: Tony Collins at Streeters. Make-up: Karina Constantine at CLM Hair & Make Up using Sisley. Manicure: Adam Slee at Streeters for Rimmel London. Models: Grace Plowden at Models 1 and Mia Stass at M+P Models. With thanks to: Spring Studios

Hordur Ingason

THE HIGH STREET EDIT


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1. Rayon waistcoat, £39, Monsoon. 2. Silk shirt, £165, L.K.Bennett. 3. Faux-leather shoes, £55, River Island. 4. Polyester jacket, £50, Asos. 5. Acrylic jacket, £50, River Island. 6. Silk-mix dress, £59.99, Mango. Polyester shirt, £54, American Apparel

7. Polyester trousers, £40, Asos. 8. Cotton-mix skirt, £40, Oasis. 9. Cotton-mix top, £34.99, Mango

Compiled by: Siobhan Lyons. Photography: 3 Objectives. For shopping details, see Address Book.







10. Cotton-mix trousers, £300, Giambattista Valli for 7 For All Mankind. 11. Felt hat, £28, Miss Selfridge. 12. Leather shoes, £270, Day Birger et Mikkelsen. 13. Denim jeans, £315, Maje. 14. Suede bag, £65, Accessorize. 15. Polyester-mix top, £35, Asos





16. Viscose trousers, £195, Laurence Dolige. 17. Cotton bandana, £20, Levi's. 18. Leather shorts, £65, G-Star Raw. 19. Leather boots, £125, & Other Stories. 20. Cashmere jumper, £390, Zadig & Voltaire. 21. Leather jacket, £599, Karen Millen















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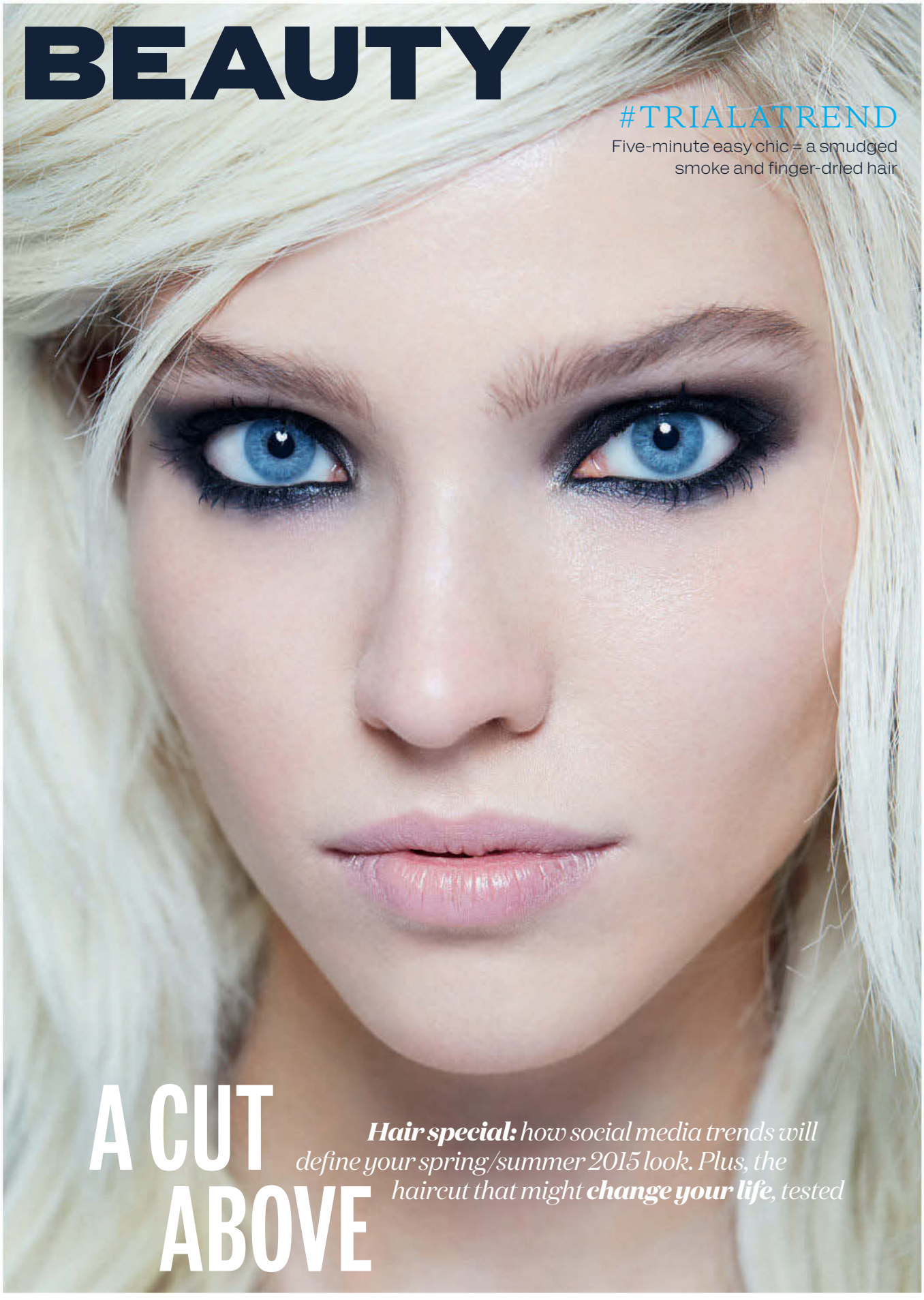
GARNIER



BEAUTY

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Five-minute easy chic = a smudged smoke and finger-dried hair



A CUT ABOVE

Hair special: *how social media trends will define your spring/summer 2015 look. Plus, the haircut that might* ***change your life****, tested*

Photography: Jamie Baker Photography.

Social season

S/S 2015 HAIR



This **#season**, the biggest influence on catwalk hair **#trends** was **#socialmedia**, with designers instructing stylists to create wearable looks that real women want to (and can) recreate immediately (**#iwokeuplikethis**). In other words, the kind of **#hair** you see on Instagram and think: 'I'm gonna try that now'. Welcome to your most useful (and shareable) hair guide ever...

Words **Joely Walker**

@BURBERRY





@CHLOEFASHION



LOVE IT
See all the best hair from the s/s 2015 catwalks at elleuk.com/beauty

@MUGLER





@DEREKLAMNYC



@BURBERRY

The anti blow-dry

Thank #iwokeuplikethis for a shift towards natural-looking beauty. At Victoria Beckham, Redken Global Styling Director Guido said: 'Undone hair and beautiful clothes look sophisticated without trying too hard. It's the new drying style: nonchalant and easy.' Abandon your brush: at Topshop, L'Oréal Professionnel's go-to stylist Anthony Turner said: 'I'm using my fingers to backcomb the hair. This adds to the undone effect.'



@MAISONVALENTINO



@ALBERTAFERRETTI

'This isn't a curl, it's a soft movement, like the hair has been braided before bed and undone in the morning,' stylist @adamreedhair told us.

How to do it

#WINDSWEPT AT TORY BURCH



1. With wet hair, give yourself a scalp massage to build up natural lift at the roots.
2. Using your fingers as your only tool, rough-dry your hair with a hairdryer (A) for a semi-smooth, windswept texture.
3. Section your hair into a deep side parting and blast the hairdryer over the part to keep it in place.
4. Add random, chunky waves into the hair using a heated wand (B) and create naturally wispy pieces around your face.
5. To finish, create beach (C), matt (D) or wave (E) texture by scrunching, and twist random pieces of hair to define them.
Eugene Souleiman for Wella Professionals

#POST-BRAID AT HOUSE OF HOLLAND



1. Take random pieces of hair and run the flat edge of a waving wand (B) down each one to warm it.
2. Wrap a section of hair around the tong and roll the wand up and down three times. Let go and shake it out.
3. Repeat throughout your hair. The result should be irregular, easy kinks and bends. ›
Adam Reed for ghd

Tool kit



A. Hershesons Ionic Professional Hair Dryer, £110. **B.** ghd Classic Wave Wand, £110. **C.** Wella Professionals Ocean Spritz Sea Salt Spray, £8.50. **D.** Toni & Guy Casual Matt Texture Dry Shampoo, £7.49. **E.** L'Oréal Paris Studio Line Wave Creating Spray, £3.79

Photography: Jason Lloyd-Evans.

"My skin feels nourished, smooth and more alive!"
Rozy

"Skin looks more radiant, thank you Clarins"
Twickers

"My must-have! I couldn't be without it"
Julie

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With the power of Two.

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Complete Age Control Concentrate

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*Source: The NPD Group. 2014 UK Prestige Skincare Value sales.

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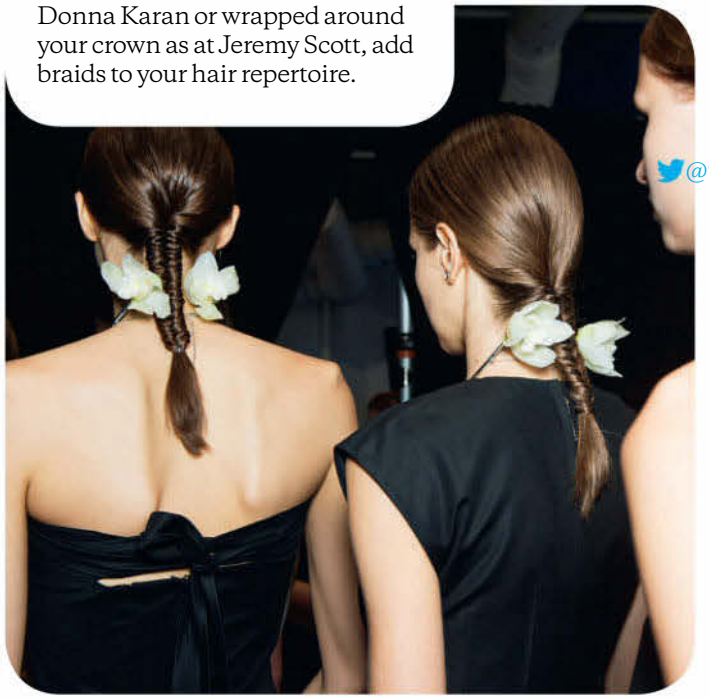
@ARMANI

Modern plaits

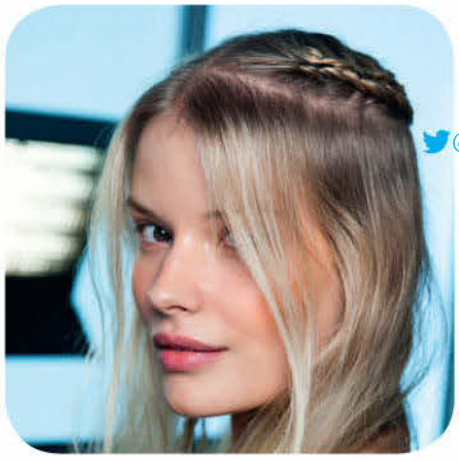
As Wella Professionals Global Creative Director Eugene Souleiman says: 'Braids are classic, but they can be modernised. I love that they have two functions – to contain hair so it doesn't detract from the clothes, but also as a point of interest.' The best bit? They're versatile, easy to master and work on all hair types. Whether sleek at Donna Karan or wrapped around your crown as at Jeremy Scott, add braids to your hair repertoire.



@DKNY



@TOMENYC



@ITSJEREMYSCOTT

How to do it

#CLASSIC #BRAID AT ERDEM



1. Prep the hair with fixing spray (A) for a smooth texture.
2. Gather your hair at the nape of your neck, draping it over your ears, and tie with elastic.
3. Braid down in a simple plait and secure with a clear elastic at the bottom.
4. Cut away the top elastic so it falls a little looser.
Anthony Turner for L'Oréal Professionnel

#STRUCTURED #FRENCHBRAID AT PETER SOM



1. Divide your hair into three sections, splitting above and below your ear.
2. Apply mousse (B) or styling cream (E) through the top section and comb in for volume at the roots.
3. Start French plaiting the top section (look up tutorials on YouTube if you're not sure how to do one), then follow with the second and third; continue until all of your hair has been braided. Tie with clear elastic.
Eugene Souleiman for Wella Professionals

#LOOSE & #DISHEVELLED AT MICHAEL KORS



1. Use texture powder (C) and dry shampoo (D) to create a light, airy texture to your hair.
2. Starting around an inch down from the nape of your neck, plait loosely down and fasten in place.
3. Massage your scalp with your fingers so random pieces of hair move and fall out for a relaxed finish. ›
Orlando Pita

Tool kit



A. L'Oréal Professionnel Tecni.Art Pli Thermo-Fixing Spray, £7.59. **B.** Wella Professionals Wet Extra Volume Styling Mousse, £10.50. **C.** Tresemmé 24 Hour Body Sky High Plump Powder, £4. **D.** John Frieda Luxurious Volume Refresh Dry Shampoo, £3.93. **E.** Moroccan Oil Hydrating Styling Cream, £23.75

Photography: Jason Lloyd-Evans.



@WEARESIBLING

Hair accessories



Our picture of Julien Macdonald's pretty lace headpiece (left) was one of our most-liked Instagram posts for the season (@elleuk), and the Sibling oversized bows and Fendi leather orchids (bottom right) also started a social-media frenzy. Master stylist Guido says: 'One hair accessory can elevate a simple style to something so interesting and unique.' A point he proved with the Céline gold barrette (below right) and Valentino seashells.

@MISSONI



At Fendi (below right), the hair accessory inspired the whole beauty look. Hair legend @sammcknight1 said: 'Karl [Lagerfeld] had these incredible leather hair accessories made and he asked me to create a hairstyle based around them.'

Tool kit



A. Redken Pillow Proof Blow Dry Express Primer, £11.85. B. Oribe Dry Texturizing Spray, £38. C. Kérastase Mousse Bouffante, £15.60. D. Redken Diamond Oil High Shine Airy Mist, £13.99



@EDUN_NY

How to do it

#GOLD #BARRETTE AT CÉLINE



1. Mist damp hair with hair primer spray (A) and leave to air-dry to keep its natural texture.
2. Once dry, spray with dry texturiser (B) and scrunch with your hands.
3. Split hair into two at ear level; thread the top section through a barrette at the back of your head.

#MESSY #PONYTAIL AT FENDI



1. Create a workable texture by rough-drying with a hair dryer and applying mousse (C).
2. Tip your hair back and apply a dry texturising spray (B) and massage in.
3. Rake your hair into a messy ponytail, spritz with shine spray (D) and clip the accessory on top. ›

The ELLE edit

From bows to bands, embellish your hair with these pretty accessories



Agate and pearl hairband, £305, Finds



Metal hair studs, £6, Asos



Cotton-mix hair clip, £3.99, New Look



Metal hairband, £6, Accessorize



Metal and polyester-mix hair tie, £5, Asos

Photography: 3 Objectives, Jason Lloyd-Evans.

IF YOUR HAIR IS YOUR N°1 OBSESSION
ISN'T IT WORTH THE UK'S N°1 HAIRCARE?*

BECAUSE YOU'RE WORTH IT.



WHAT'S YOUR #HAIR**OBSESSION** ?

SHINE | **REPLENISH** | **THICKNESS** | **NOURISH** | **COLOUR**

EXPERT TAILOR-MADE CARE
BEYOND BEAUTIFUL HAIR

FIND THE ONE FOR YOU
LOREAL-PARIS.CO.UK/HAIROBSESSION

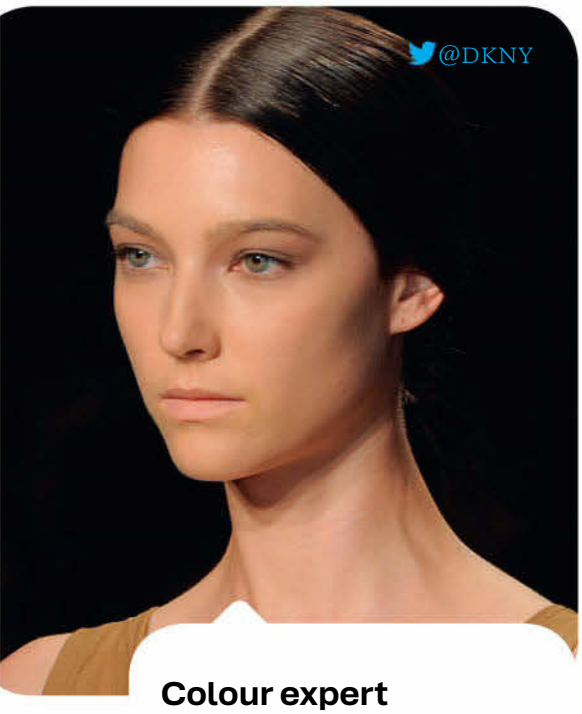
L'ORÉAL PARIS

*Nielsen Scantrack Haircare value and units 52 w/e 27.12.14.



Call it the Kendall Jenner effect, but there's been an absolute shift away from the ice blonde trend that took over last season. Spring/summer 2015's top catwalk models, including (former blonde) Sasha Luss, opted for deep brunette, making it this season's big colour story.

Brunette is back



Colour expert @JoshWoodColour says: 'There is a return to more intense, natural brunettes that look solid. But on closer inspection, you see the colour is made up of several layered tones.'



How to do it

Light skin: Opt for chocolate or caramel shades with golden undertones to lift your complexion.

Medium skin: Choose a rich mocha shade with a hint of beige-gold.

Dark skin: A deep bitter chocolate or rosewood colour will really suit you.

Tool kit



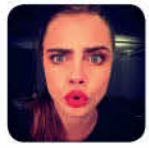
A. Josh Wood Blending Wand in Cool Brown, £12.50. **B.** TiGI Catwalk Fashionista Brunette Shampoo, £11, and Conditioner, £12.70. **C.** Label.M Brunette Dry Shampoo, £11.95. **D.** Phyto PhytoGloss Chocolate Highlights, £20. **E.** Tresemmé Oil Elixir, £9.99

The brunette big hitters

When designers put on a show, they want everyone to know about it. Choosing models with *conveniently* huge social media followings only extends their reach. Cue a frenzy of likes and regrams from the following...



Kendall Jenner
19 million
9.67 million



Cara Delevingne
9.5 million
2.19 million



Adriana Lima
4.2 million
1.83 million



Jourdan Dunn
1 million
210,000



Joan Smalls
827,000
260,000



Sam Rollinson
144,000
4,850



Malaika Firth
101,000
6,750



Binx Walton
78,000
6,218

Photography: Jason Lloyd-Evans, ©Instagram/adrianalima, binxwalton, caradelevingne, joansmalls, kendalljenner, officialjdunn, malaikafirth, samrollinson.

LET YOUR HAIR OBSESSION
SHINE & SPARKLE
THE **PINK** ONE



WHAT'S YOUR
#HAIR**OBSESSION**?
THE **PINK** ONE
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PARIS

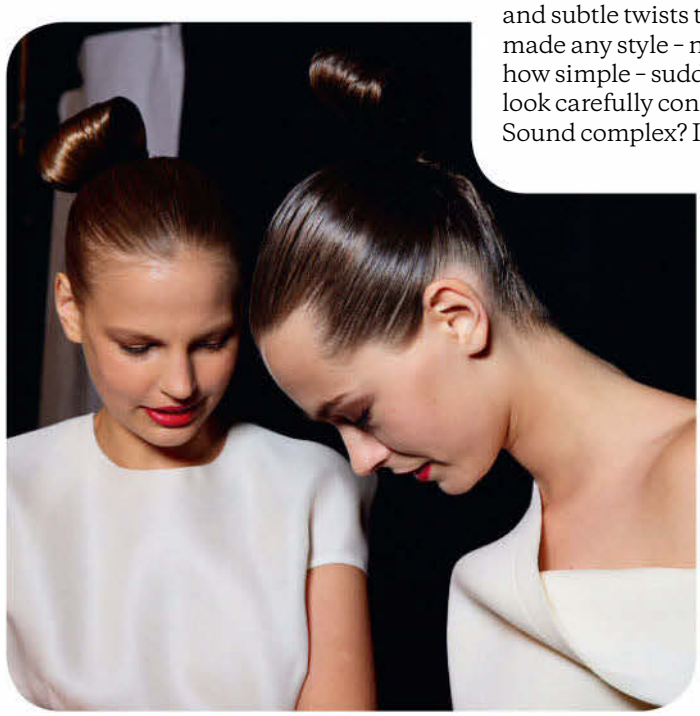
Origami hair



@THAKOONNY

Incorporated into the s/s 2015 hairstyles at Carolina Herrera, Rag & Bone and Holly Fulton (to name just a few), we saw structural and graphic shapes featuring knots and subtle twists that made any style – no matter how simple – suddenly look carefully considered. Sound complex? It's not.

@HOUSEOFHERRERA





@STUDIO_FULTON

How to do it

#DOUBLEKNOT AT THAKOON



1. Take two small pieces of hair from the front of your hairline and coat them with a layer of hair gloss (A or E).
2. Tie the two pieces into a simple double knot at the back of your head and secure with a small clear elastic.
Odile Gilbert for Kérastase

#CONTROLLED #KINK AT TIBI



1. Smooth out your hair with a straightening iron (B).
2. Take a section of hair from behind your ear and backcomb it from the underneath, then spray it with hairspray (C).
3. Repeat the other side. These sections will act as an anchor for a bungee elastic to grab on to.
4. Hook the bungee cord into one side and pull it across to the other and secure in place.
5. Use the straightening iron (B) to add a kink into the hair halfway down.
6. Finish with a generous coating of hairspray (C).
Frank Rizzieri for Aveda

#COMB-BACK AT LUCAS NASCIMENTO



1. Starting at the base of your hair, apply a palmful of volumising mousse (D) to the roots.
2. Comb from your hairline to the back of your head to flatten the moussed section.
3. Blast the top section of your hair with a hairdryer to set it, then coat with hairspray (C).
4. Add waves into the dry section of your hair using a waving wand.
Kenna Kennor for ghd

Tool kit



A. Kérastase Gloss Appeal Hair Gloss, £15.60. **B.** Babyliss Diamond Straightener, £80. **C.** Aveda Air Control Hairspray, £19. **D.** ghd Total Volume Foam Mousse, £14.95. **E.** L'Oréal Professionnel Wet Domination Shower Shine, £13.99



@LUCASNASCIMNTO

Photography: Jason Lloyd-Evans.
For shopping details, see Address Book.

OBSESSING OVER DAMAGED HAIR?
IT'S TIME TO FULL RESTORE IT
THE **WHITE** ONE

BECAUSE YOU'RE WORTH IT.



EXPERT TAILOR-MADE CARE
BEYOND BEAUTIFUL HAIR

ELVIVE:
UK'S **N°1***



*Nielsen Scantrack Haircare value and units 52 w/e 27.12.14.

WHAT'S YOUR
#HAIR**OBSESSION**?
THE **WHITE** ONE
LOREAL-PARIS.CO.UK/HAIROBSESSION

L'ORÉAL
PARIS


NEW
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Create your striking eye look with Glamour Extensions Collection, featuring new Masterpiece Glamour Extensions 3-in-1 Mascara. The ultimate collection for dramatic eyes. Extend, volumise and intensify. Immediate definition. Immediate impact.
Create instant drama with Glamour Extensions Collection
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EXCESS INTENSITY
MAX FACTOR
WILD SHADOW PENCIL
MAX FACTOR
MASTERPIECE
GLAMOUR EXTENSIONS
VOLUMISING MASCARA
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Me & John & Forever Smooth. Together we can.

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*with continuous use





the BEST HAIR OF YOUR LIFE?

Artwork by: Ernesto Artillo, produced exclusively for ELLE Collections.

She's visited every famous hairstylist in the world (almost), but what happened when a new star promised her a miracle cut? Beauty Director Sophie Beresiner goes to New York to put it to the test

'On a scale from wool to silk, your hair is merino. As in, wool.' Not quite the compliment I was hoping for. And to think, I've flown from London to New York for this. Though not just for the hair-related critique, but also for – possibly, hopefully – the haircut that will change my life.

Kevin Mancuso, the Vidal Sassoon-trained hairstylist to Natalie Portman, Sienna Miller and Anne Hathaway, is the one doing the analysis. This man is something of a legend – hence my further-than-usual trip to the salon. So while I don't love what he's telling me, I trust that it is the truth. I *am* 'woolly'. Granted, my reflection could have told me the same thing over the past three years, but I've been living in ponytail-reliant denial. Let's face it: no one with 'silk' hair defers to an updo every day. When it's down, I have a long bob, but it sits in a fluffy wedge on my shoulders because – well, because it's woolly. My hair and I do not get on.

Now, I'm a Beauty Director. I can get my hair cut whenever I want. And I've tried a million things to improve its condition. Ultrasonic smoothing treatments (good for two washes only), six-hour keratin treatments (great for a month or two, after which I can't deal with another six hours in the chair), co-washing, pre-washing, masking, colouring, oils, no-oil oils, micro-encapsulated hydra-suspended serums… ›



Sophie's haircut by Kevin Mancuso

And you know what? They work, but on an unreliable, inconsistent basis that has me resorting to a ponytail to be on the safe side. And this is someone who can access all the help she needs. If *I* still can't guarantee myself a good hair day, what hope is there for everyone else?

But the one thing I haven't tried to improve the health and texture of my hair is a cut. I heard rumblings about Kevin and his new 'architectural cutting method', which can apparently address both, so you could say my interest was piqued. (Conveniently, he's training a small army of stylists in his method, who will be bringing it to UK salons later this year.) The theory: by focusing on the way my hair naturally moves, then redistributing the weight with his scissors, he can change the way it behaves. Or, in his own words: 'I can deposit or remove weight from the "foundation" of your hair, to create a unique shape that allows it to move with more fluidity.' Really, Kevin?

And thus I find myself at Nexxus salon in Tribeca, NYC, looking at my reflection in an interactive mirror to assess my current cut and care regime, then having the silk-to-wool analysis as a starting point (they do things differently in New York).

Having established that a pixie crop would work well for me (Kevin's right: I've had one before), but discouraging me from having one right now (right again: I just recovered from the trauma of growing it out), he settles for a shoulder-skimming bob. And what's so special about that?

'I'm thinking about the architecture of the hair. I'm assessing where your hair is in its 'still' position and then where and how I want it to move, and I go from there.'

This is the part that works for anyone, no matter the hair type. Many – probably most – hairdressers start with a vision of the finished cut. They know how to create the shape they want – where to put the layers, how to arrange the parting – to get the finished look. The shape has cutting rules. But it's a one-size-fits-all method. It doesn't generally take into account the hair they're dealing with, hence the importance of the post-cut blow-dry to get the look right, and the ensuing disappointment when it never quite comes together again at home. Kevin starts with the hair. What does *this* hair need to look like *that*. He designed my cut to make my hair specifically behave in a silkier fashion, but if your hair is fine and limp he would redistribute the weight to make it appear fuller with more texture. Or 'make it more linen', using Kevin's analogy.

The next element is tailored layering. 'A bespoke shaping around every unique face is cut for movement. I change angles and shift the hair into different directions to achieve the perfect movement with every unique hair texture.' That's hairdresser-speak for: 'Everyone has a different-shaped head and face and needs a tailored cut.' It's a formula with variables. This is where I've been going wrong: the one-size approach was not fitting me.

OK, but back to my 'woolliness'. Bad texture is usually the biggest cause of bad hair days. And, with mine being naturally curly, now gently ageing (less elasticity, more frizz, rougher feel, less shine), it's definitely a factor. I'm also lazy when it comes to my hair: holding a hairdryer and barrel brush for 20 minutes is 20 minutes too long, so I resort to tongs, which exacerbates the wool situation. It's the same predicament faced by about 75% of you, I bet. Yes, you, the heat stylers who don't use protection because you're too busy to bother with another step. You can join my gang.

'Because it was moving differently, my hair looked healthier and the hues of my fading red were lifted'

The cut is intended to improve the look of my hair, but it can't alter the hair itself. To improve its texture, I need the right cleansing regime. I'm instructed to set aside my enormous arsenal of styling products and go back to basics, using only protein-rich shampoo and conditioner. This has never worked for me before. I am nervous.

Nexxus is an established haircare brand in the US, about to hit the UK (it launches in Selfridges this month), and the omens are good. Kevin is a trichologist (an expert in the science of hair and scalp health) as well as a stylist, and he has taken a collaborative approach to changing your hair, working with scientists to develop the best regime to optimise my new cut. And the concept for the product makes sense. It's about infusing hair with protein – which is what hair is made of, after all, so it's a key ingredient for repairing and boosting. I'm not a big science geek – I like it if it works – but it makes very good rudimentary sense to me. I agree to try, knowing that the proof will come later, in the DIY styling – always the biggest test of a professional cut.

That evening, I go out, hair feeling swingy and causing me to exaggerate my head movements, and feeling sceptical as I receive all the compliments. Kevin has given me a Natalie Portman-perfect blow-dry, so of course my hair looks good.

It's when I arrive back home that I start to suspect Kevin might really be on to something. My hyper-critical husband ('I'm just honest,' he says. 'Wouldn't you rather I was honest, or do you want me to lie?') greets me with: 'You look nice.' High praise indeed from someone who usually only notices when my hair looks bad.

It was back at work, though – and three washes and three two-minute rough blow-dries in – that the results really showed. Most of my colleagues didn't know the purpose of my trip to Tribeca, and my style hadn't drastically changed, so after the third person asked me if I'd had my hair coloured (I hadn't), I was on board. The unexpected colour refresh was a bonus. Because it was moving differently, my hair looked healthier and the hues of my dull, fading red were lifted. Suddenly, I'm batting off colour compliments while people try to work out why my hair looks so nice.

And it does! Even I can tell. In my What ELLE Wears pictures for elleuk.com, when I catch sight of my reflection in a mirror and my hair is loose and swingy. Or when I tong it into shape and it reliably does what I expect it to, every time. Initially, I did my safety-blanket ponytail out of habit, but then let it out and it hung in soft, silky ringlets instead of wiry strands of wool.

I'm less anxious about what the hell my hair is going to do each day. I spend less time styling and restyling it and I just feel more confident when I'm getting ready in the morning. This is a considered, effective, all-encompassing cutting solution made for people like me. I like it a lot. It's the best cut I have ever had.

TRY IT We round up the best hair-repairing products at elleuk.com/beauty

Photography: Belathée Photography.

"Now there's even more to life than hair but it's a good place to start."

Aussie stretches time.
(Take that, Einstein!)

NEW







1 Prep the canvas Apply concealer underneath the eye to brighten and cover any blemishes or dark circles. Charlotte Tilbury The Retoucher, £25, is my complete conceal-and-treat stick, which contains black tea to hydrate. **2 Curl first** An eyelash curler works like a push-up bra for the eyes: it lifts, opens and widens them. I never do an eye look without using one. [ELLE recommends the Shu Uemura Eyelash Curler, £20.] **3 Create shape** Run an eye pencil close to the top lash line, finishing in a smooth feline flick up and outwards, tapering



off 2mm beyond the edge of your eye. Charlotte Tilbury Rock 'N' Kohl, £19, glides on like a pencil but can be smoked up like a kohl.

4 Blend it Using a brush [ELLE loves the Zoeva 226 Smudger Eye Brush, £6.95], blend a smoky shadow on top of the liner. Go for a softer spring look with a grey like the Enhance shade from Charlotte Tilbury Luxury Palette in The Rock Chick, £38.





5 Define Use the Smoke shade from the eyeshadow palette at the outer c orner of the eye to give more depth and intensity. **6 Mix it up** Feeling bold? Then

SHOP IT
For more must-try s/s 2015 make-up, go to elleuk.com/beauty



HOW TO DO...

THE SPRING SMOKY EYE

Kate Moss' make-up artist and friend Charlotte Tilbury reveals how to wear a colourful take on the classic smoky eye



channel the Matthew Williamson s/s 2015 show, using sumptuous pink hues from the Charlotte Tilbury Luxury Palette in The Vintage Vamp [above], £38, instead of the grey tones. **7 Brighten whites** For a fresh spring look, apply a nude-beige pencil on the lower lash line – this will instantly makes eyes look wider and fuller, and whites brighter. [ELLE loves Pixi Eye Bright Liner in Nude, £10.50.] **8 Focus on lashes** Layer on three coats of mascara, working the wand diagonally out towards the eyeliner flick to give a more feline shape to the lashes, too. Charlotte Tilbury Full Fat Lashes,



£22, is an all-in-one mascara that lengthens and adds volume. **9 Go for gloss** Create a modern, dewy finish by slicking on Mac Studio Eye Gloss in Pearl Varnish, £17, and blending it out over the eyelid with your fingers or a brush.



10 Bold brows Bigger is better when it comes to brows. Brush upwards and fill in any patchy sections using a soft brow pencil. ELLE recommends Pürminerals Wake Up Brow dual ended pencil, £14, for a precision finish.

Compiled by: Amy Lawrenson. Photography: Jason Lloyd-Evans, Graham Walser for Hearst Studios. For shopping details, see Address Book.

"Now there's even more to life than hair but it's a good place to start."

"Time," as some clever clogs once said,
"waits for no man."
So we put on our cleverer clogs.
And created more time.
Namely – pause for dramatic effect – new
Aussie Miracle **Dry Shampoos.**
These babies give you
an **extra chunk of time** in your day.
To put to good, **or wicked,** use.
Without that strange "Ooh, someone's
head needs a good dusting!" look
you can get from dry shampoos.
We were going to mention
that they smell Aussie-fabulous and
contain Australian **Jojoba Seed** extract,
but we didn't have the time.
Except now, thanks to our dry shampoos,
we do (see what we did there?)

NEW




"I'LL ONLY USE SKINCARE I KNOW I CAN TRUST."
Katie Holmes
Be your best beautiful with the world's No. 1 female facial skincare brand.*
As the world's No. 1 female facial skincare brand* we are devoted to creating the most advanced products designed to **beautifully transform your skin's appearance whatever your age.**
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OLAY REGENERIST 3 point super age-defying cream
OLAY TOTAL EFFECTS 7 IN ONE DAY moisturiser SPF 15
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WORLD'S No. 1 FEMALE FACIAL SKINCARE BRAND*
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TEAR AND WEAR



Nº20 SUNDAY NIGHT **RITUAL**

One hour a week. Great skin, hair and nails for seven days. It just makes sense

The ingredients



Body brush
Mio Body Brush, £14.50



Cream cleanser
Kiehl's Ultra Facial Cleanser, £15



Cleansing brush
Mary Kay Skinvigorate Cleansing Brush, £35



Electronic foot file
Scholl Velvet Smooth Express Pedi, £39.99



Magnesium flakes
BetterYou Magnesium Original Flakes, £9.95 for 1kg



Hair mask
Windle & Moodie Intense Treatment Masque, £29



Face mask sheet
Indeed Labs Hydraluron Moisture Boosting Mask, £19.99



Body oil
Aromatherapy Associates Renew Rose Nourishing Body Oil, £41



Nail buffer
Mavala Nail Buffer Kit, £15.25



Multipurpose balm
Elizabeth Arden Eight Hour Cream, £26

The directions

1 **Buff your skin** using the body brush, working in small circles from your feet up to your neck to scrub off dry skin. The massaging effect also helps to break down bumpy skin or cellulite.
2 **Splash your face** with warm water, apply a blob of cream cleanser on to the cleansing brush and work it around your face. The vibrating brush gives a deep clean and leaves skin able to absorb other products more efficiently.
3 **Now move on to your feet:** use the electronic foot file to buff away hard skin, leaving them feeling much softer.
4 **Run a bath** and pour in two mugs of magnesium flakes, known to boost skin hydration levels and relax tight muscles.
5 **Wet your hair** and apply conditioning hair mask from roots to tips. Keratin and protein lipids repair weak and broken follicles to leave hair looking noticeably shinier. Leave on for 15 minutes.
6 **Smooth the face mask sheet** over your face, pressing it into your skin so it sits in place. Rich in moisture-boosting hyaluronic acid, it softens and brightens dry, dull skin. Leave on for 10 minutes.
7 **Peel off the face mask** and massage the serum left behind into your skin and down to your neck and décolletage. Wash off the hair mask.
8 **Once out of the bath,** pat your skin dry and massage a generous amount of body oil into your skin until it soaks in completely. Essential oils of rose and neroli have an added calming effect.
9 **Wipe your nails** so they are completely dry and use the two-step nail buffer to polish and smooth out ridges, leaving your nails looking healthy and shiny.
10 **Apply multipurpose balm** on to lips, elbows, knees, heels, cuticles and any other dry areas to soften skin.

Substitutions and additions ⟲ = swap + = add

DRY SKIN

⟲ **SWAP** Cream cleanser for the nourishing Bioderma Atoderm Nutri-Protective Cleansing Cream, £12.50.
+ **ADD** Darphin Myrrh Aromatic Care Oil for Dry Skin, £44, after face mask.

SENSITIVE SKIN

⟲ **SWAP** Cream cleanser for Neal's Yard Remedies Calendula Cleanser, £15.50, which uses natural ingredients.
⟲ **SWAP** Facial cleansing brush for Liz Earle Pure Muslin Cloths, £4.50 for two.

OILY SKIN

⟲ **SWAP** Facial cleansing brush for Clarisonic Deep Pore Decongesting Solution, £140, for an even deeper clean.
⟲ **SWAP** Face mask for Glamglow Supermud Clearing Treatment, £34.99.

ELLE **SEE IT** Get inspired by s/s 2015's beauty trends at elleuk.com/beauty

Words: Joely Walker. Photography: Jason Lloyd-Evans. For shopping details, see Address Book.

#ELLEBEAUTYCUPBOARD



Rosie Huntington-Whiteley The supermodel and former ELLE cover star talks fragrance, skincare and striking a healthy balance



THE QUICK FIXES
I have a 'two-minute face': concealer, powder, Stila blush [Convertible Color Dual Lip & Cheek Cream, £16], and big sunglasses. I'm not a lipstick person, so I wear lip balms instead: I like Burt's Bees Beeswax, £3.60, Dr. Hauschka Lip Balm, £10, Tarte Lipsurgence Lip Crème, £29, and Carmex, £2.69.

THE SUN SAVIOUR
When I first moved to LA, I was so excited about the sunshine. But I have to really make sure I'm looking after my skin, as I work outside so much. I'm very diligent. I use sun cream every day on my face and hands. [ELLE loves Clarins Sun Wrinkle Control Cream For Face UVB/UVA 30, £19.]

THE SKIN INVESTMENTS
Good skin is where it starts, and there are a few products that I'm loyal to: iS Clinical Active Serum, £68, has cleared my complexion and my skincare therapist, Shani Darden, created the incredible Resurface Retinol Reform, £62.60, which works gently to erase fine lines and dark circles.

THE SIGNATURE SCENT
It's a bit of a dream come true to create my own fragrance [Rosie For Autograph Eau de Parfum, £28]. I wanted to capture the idea of a British country rose garden. It's a sensual, day-to-day perfume that every woman can enjoy.





THE NUTRIENT BOOST
Striking a healthy balance every day is difficult, which is why I'm a big fan of juicing. If I make a green smoothie, I'll sometimes add supplements like coconut oil, linseed oil or chia seeds. Travelling is hard on my body, but I take probiotics to stop bloating.

THE HAIR HERO
My hairdresser, George Northwood, has been cutting my hair since I was 16 years old. A good haircut every eight weeks and always having clean hair is so important. I use a lot of Moroccanoil products – its Treatment, £31.85, is fantastic.

READ IT
Rosie gives us her health and fitness tips at elleuk.com/beauty/health-fitness

Compiled by: Amy Lawrenson. Photography: Luke J Albert. For shopping details, see Address Book.

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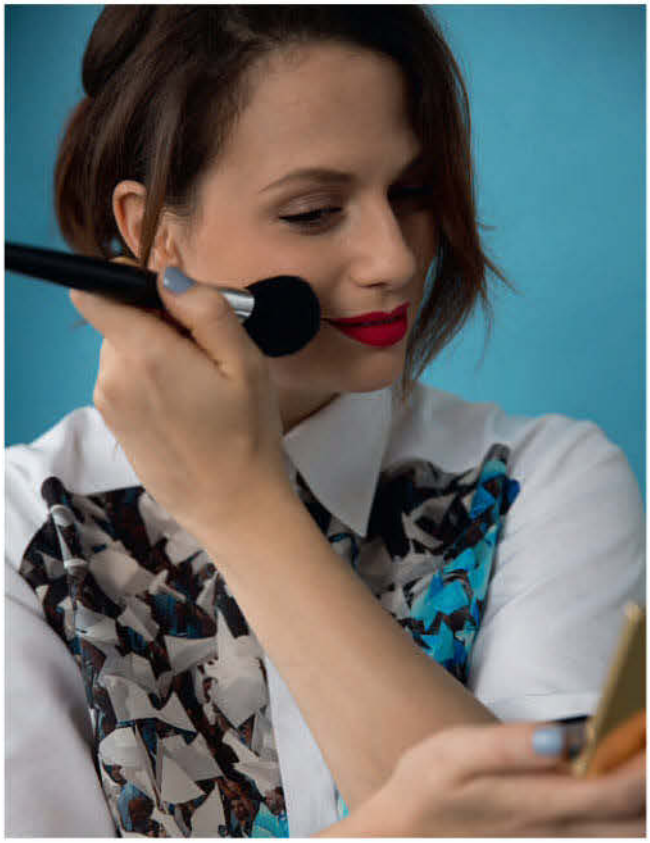
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The power of pretty

Sophie Beresiner asks herself: 'Why do I wear make-up?'

At a recent beauty event, myself and a few other experts were talking about our 'desert island' product – the one thing we can't live without. We agreed unanimously: 'Mascara, definitely.' 'Oh, and concealer.' 'Foundation, too.' 'Mascara, concealer, foundation. And bronzer. And lipstick! How could we forget lipstick?' The conclusion? Don't travel to a deserted island without a full make-up bag.

But why? Most women who wear make-up do so because they want to look 'prettier'. That's absolutely why I do it. But prettier in whose eyes? Purely my own? If that were the case, then I'd wear it when I'm at home alone with no plans to go anywhere or see anyone. And I don't.

If it's because it makes me feel more confident interacting with other people, then OK, that is for me, too. But then I'm back to why: why does enhancing my features make me feel more confident? Is it because other people will look at me and somehow admire me more (I don't mean men, necessarily, but friends and colleagues)? That isn't the most comfortable thing to acknowledge. In an ideal world, nobody would make (even unconscious) judgements on appearances. But we don't live in an ideal world and maybe, while I'm happy to be at one with my bare-faced self at home, I just like the fact that make-up lets me transform the way I look and feel. It takes minutes and my confidence is boosted. And what, really, can be bad about that?

The thing about make-up is it's democratic. Anyone can use it to go from so-so to more striking. Take Kim Kardashian, my poster girl for prettifying. Remove the amazing cheekbones, enlarged eyes and pouty mouth – since they're mostly crafted by make-up – and she has an attractive face (symmetrical features, everything in proportion). But add make-up and she's world-conquering, to the point where contour palette sales are through the roof. Her added appeal is her generosity in showing her millions of social media followers exactly *how* she transforms herself, so we can all look the same – if we want to.

It's not about being dissatisfied with your face, but knowing that a bit of make-up can increase confidence – and it's when we're feeling confident that we're able to go out and get sh*t done.

And it's not just me. Make-up legend Bobbi Brown has launched Pretty Powerful, an empowerment through make-up campaign. The idea is that if you can empower women, you can change the world. Of course, this doesn't just come down to make-up: the campaign partners with organisations that make education accessible to women and girls on a global scale. Of Pretty Powerful, she says: 'It symbolises my belief all women possess natural beauty, and with the right tools, are empowered to a higher level of pretty.'

The oracle has spoken. Now pass me the mascara, I've got a meeting to manage.

@I_LOVE_LIPSTICK

ELLE ASK IT Got a beauty question? We can help. Tweet #AskELLEBeauty @ELLEBeautyTeam every Friday

UNIVERSAL PRETTIFYING PRODUCTS



1. Givenchy Le Prisme Visage Color Confetti, £38 **2.** Revlon Ultra HD Lipstick in Peony, £7.99 **3.** Nars All Day Luminous Weightless Foundation in Fiji, £33 **4.** Rimmel London Scandal'Eyes Xxtreme Mascara, £6.99 **5.** Bobbi Brown Pretty Powerful Pot Rouge, £19 **6.** Burberry Nail Polish in Hydrangea Pink, £15 **7.** Bobbi Brown Art Stick in Electric Pink, £19.50 **8.** bareMinerals Pure Transformation Night Treatment, £45

Photography: Alexandra Leese, Graham Walser for Hearst Studios.




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EXCLUSIVE

SHOP IT
For Team ELLE's expert contouring tutorial, go to elleuk.com/beauty



Photography **Luke J Albert**

Contouring is big beauty news. Thanks, in part, to devotees the Kardashians, this is a look that women want. Done correctly, it can transform your face. This year, it's the *way* we contour that is changing, as the biggest beauty brands – Smashbox, Clinique and Tarte – launch contour crayons that make application easy yet precise. They're buildable, so start subtle and layer up just below your cheekbones, along the sides of your nose and along your jaw, depending on how sculpted you want to look. Just remember to blend, blend and blend some more. *Smashbox Step-By-Step Contour Stick, £30, out 3 April; Tarte The Sculptor, £23.99*, out September; Clinique Chubby Stick Scuplting Contour, £19, out 6 February*

Words: Amy Lawrenson. For shopping details, see Address Book. *Available at qvc.com.

@ELLEBEAUTYTEAM



FAKE THAT GLOW
March signals the packing away of full-coverage foundation in favour of embracing your natural skin. If yours is less than perfect, fake it with this four-step routine: **(1)** Apply Charlotte Tilbury Goddess-Skin Clay Mask, £45, and leave for 10 minutes while it clears and smooths. **(2)** Rinse, then apply Givenchy Doctor White High-Precision Whitening Spot Eraser, £55, which stops dark spots appearing and fades acne scars. **(3)** Follow with your usual moisturiser, then smooth on pearlescent Suqqu Lightning Liquid, £40, to brighten. **(4)** Apply Chanel CC Cream SPF 50, £44, to areas that need concealing. The result? New, glowing skin.

*The new **Max Factor Masterpiece Glamour Extensions 3-In-1 Volumising Mascara**, £10.99, is like having false lashes in a tube. It contains over 30,000 black fibres that build volume and extra length on to each lash.*



LUNCH-HOUR BUY

The beauty brief

Time to fill your make-up bag with new-season buys. It's a spring thing



DREAMS OF SUMMER
Perfumer extraordinaire Francis Kurkdjian has conjured up the addictive scent of holidays (minus the clichéd whiff of coconut) with Elie Saab Le Parfum Resort Collection EDT, £47 for 50ml. Think fig, orange blossom, jasmine and frangipani. Note: it's limited edition, so don't wait for summer.



OFF COLOUR
Giorgio Armani's new Eye Tints, £26.50, are shot through with shimmer but in achingly cool 'off' hues of khaki, nude and grurple (that's grey/purple, by the way). Adding a gorgeous wash of colour to eyes, they're the ELLE Beauty Team's latest obsession.



SHARE IT
Meet the ELLE Beauty Team at fashioncupboard.elleuk.com

PALETTE, COMPACT OR... BOTH?
Until now, Crème de la Mer has only dabbled with foundations and concealers when it comes to colour, but behold its new Illuminating Powder, £70. It's a splurge, yes, but its glow-giving qualities know no bounds. At the other end of the price range is this Revolution Ultra Blush Palette in All About Bronze, £6. The pairs of shimmering and matt bronzers gradually darken from left to right, meaning this palette will take you from now to high summer.

Words: Amy Lawrenson. Photography: Jamie Bevan.
For shopping details, see Address Book.

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Beauty Director Sophie Beresiner edits your essential products for spring, delivered direct to you by ***lookfantastic.com/elle-shop.list***

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Ren Guérande Salt Exfoliating Body Balm, £20



Dream Touch Blush in Berry, £6.49

New CID Cosmetics i-glow in Sirocco, £24



'Spring is the season for a dewy complexion. Murad's primer helps fake a glow.'



Murad Hybrids Skin Perfecting Primer Dewy Finish, £23.49



Too Faced Matte Eye Shadow Collection, £32



Darphin Azahar Cleansing Micellar Water, £23

Tweezerman Mini Slant Tweezer in Green Tea, £12.50





Pixi Natural Brow Duo in Medium Brown, £12.50

'The ultimate way to style out the inevitable April showers.'



L'Oréal Professionnel Wild Stylers by Tecni.Art Beach Waves, £14.99



Caudalie Foot Beauty Cream, £12



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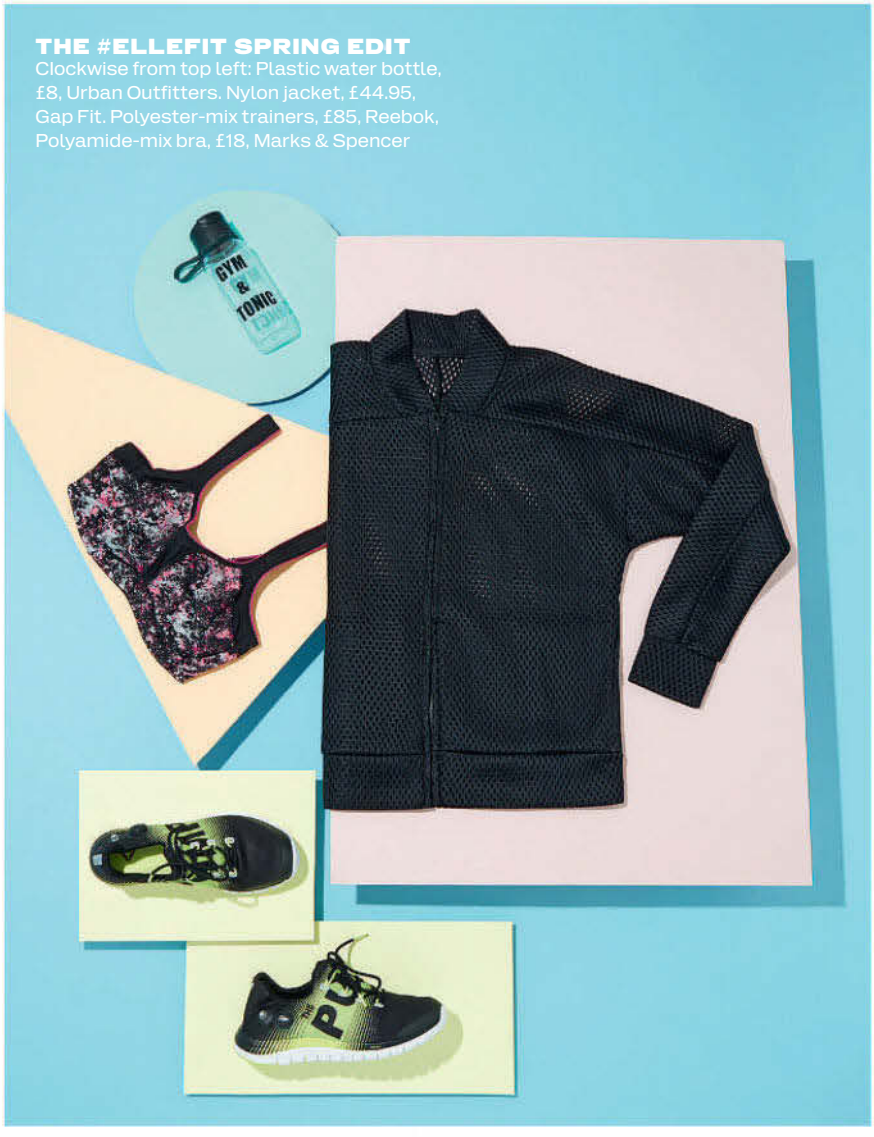
Compiled by: Anna Ford. Photography: Graham Walser for Hearst Studios. Jason Lloyd-Evans.

FIT NOTES

Revealed: we've found the secret to long-lasting healthy habits. Plus, high-street kit to help you look the part

Words **Amy Lawrenson**

@AMYLAWRENSON



THE #ELLEFIT SPRING EDIT
Clockwise from top left: Plastic water bottle, £8, Urban Outfitters. Nylon jacket, £44.95, Gap Fit. Polyester-mix trainers, £85, Reebok, Polyamide-mix bra, £18, Marks & Spencer

It's the usual story: you set your intentions for the year in January, but can you even remember them come March? Spring is the season of rebirth, so it's the perfect time to reset your goals. I recently came across Dr BJ Fogg's Tiny Habits method – a free 12-minute online session that teaches you choose small positive habits and latch them on to something you do every day. You then get a daily follow-up email from Dr Fogg for five days to keep you on track.

I want to start taking vitamin D after blood tests I had by health-analysis service CuroSeven last year revealed I'm deficient. In fact, most people in the UK are lacking the 'sunshine' vitamin (no surprise there) – and it's an important one. It's vital for healthy bones and teeth, can enhance performance in the gym and has been linked to weight loss. I always forget to take it, which is why I'm going to place the pot next to my blender. Now when I make my morning protein shake, I'll see it and take the supplement. It's a fat-soluble vitamin – you need to add fat for it to dissolve into your system – so I'll also put coconut oil in my drink. So that's my Tiny Habit. It's small, but that's the point – it's all about ridiculously manageable things we can do to gradually improve our lives.

Once I've got that down, I'll add another habit. I don't drink enough water, so the first thing I'll do at work will be to fill up a jug to have at my desk – then I'll make sure I finish it by home time. If you're just as rubbish as me at downing the H2O, you could try the Daily Water app (free, iTunes). Simply input how many glasses of water you aim to drink each day, and log the ones you do. So if you want to drink eight glasses, you can set eight reminders on your phone. But then, that could be a Tiny Habit (or eight) too far...

Join an online session at tinyhabits.com

#ELLEFIT

THE MILK MAKER

If you've ever tried making almond milk (which is high in antioxidants and omega-3), you'll know it's a faff. But not any more – Hopps & Woolf has invented The Milk Maker, £89.99, which looks like a kettle and makes nut milk in 25 minutes. Simply sieve out the milk and leave to cool. Try different nuts and flavourings – plus, it makes soups and works as a blender. Genius.

WATCH IT
Be inspired by Dr BJ Fogg's TED talk on Tiny Habits – see it at elleuk.com/beauty

SHOP THIS

DRINK UP

GapFit has nailed the gym-to-streetwear concept. This black mesh bomber jacket (above) can be slipped on after a class, or with jeans come the weekend.

Marks & Spencer is known for its quality bras, and makes great ones for the gym. The one above gives enough support for anything from yoga to running, and the print looks great peeking out under your vest.

Reebok's new Z Pump trainers are named after the pump that inflates the trainer around your foot, giving extra support. Clever.

Urban Outfitters has made gym bottles fun with this pun-emblazoned version (above). Gym and tonic, anyone?

New brand alert! ELLE loves Rooted London, a new website offering healthy, seasonal recipe ideas. You can also find the Rooted Kitchen in Hackney, east London, serving protein-packed smoothies and nutritious meals. Founder Pandora Symes offers food coaching, too: she'll go to the supermarket with you or give your fridge a healthy facelift. Visit rootedlondon.com

Photography: Luke J Albert. For shopping details, see Address Book.



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MIND *your* BODY LANGU*GE

The lexicon of fitness serves only to exploit women's neuroses about their bodies, says ELLE columnist ***Emma Forrest****. Isn't it time we celebrated strength in all shapes and sizes? And should we rethink the way we talk about exercise?*



If you're a fitness junkie, you'll have heard of The Skinny B*tch Collective (SBC), the London-based workout beloved of 'It' girls like models Suki Waterhouse and Daisy Lowe. I'm not a fitness nut, but I have exercised solidly over the past 10 years in order to keep nuttiness at bay. Exercise generates endorphins that reduce depression and anxiety straight away (unlike antidepressants, which take weeks to work). Plus, endorphins don't have side effects. My ability to concentrate and do my job well always increases on days when I break a sweat. When I do my job well, I like myself better and, when I like myself better, I'm more loving to my partner. It isn't rocket science. And if it was, I could possibly solve it after a morning of weightlifting.

For people struggling with depression, anxiety or self-esteem issues, Sarah Bennett, author of *F*ck Feelings: One Shrink's Practical Advice For Managing All Life's Impossible Problems*, believes: 'Exercise forces you to stop thinking of how much you hate yourself: while you're exercising, you only focus on how much you hate *it*. And it feels good to lose weight or gain muscle, if only because it feels like you're regaining some control and finding a way to make a positive change despite your relentlessly negative mindset.'

The SBC prescribes unusual movements, like participants carrying each other on their backs. I hold my toddler close to my body to make her feel comforted. Maybe, if you held Suki Waterhouse against your body, she would feel safe and relaxed too? I'd be willing to try gently rocking her while humming *Old MacDonald*, but the class is invitation only.

Its founder, Russell Bateman, also prescribes his all-female clientele frequent sex. His tweets don't specify whether they ought be seeking monogamous sex or random hook-ups, or whether the woman gets to orgasm or if it is just about physical action. Being a guy, it seems he doesn't clock that sex (for a woman) generally makes for a less-than-comfortable exercise experience the next morning.

Bateman explains women are stronger than they think they are by telling an interviewer: 'The only time a woman is helpless is when her nail polish is drying.'

We've heard women calling each other 'b*tch' on daytime talk shows for decades, but as a marketing tool it is, to me, particularly unfortunate (bad enough when it was the women of the *Skinny B*tch* cookbook, even more tone-deaf coming from a man). They defend it as tongue-in-cheek but, let's be honest, they picked a shocking word to make their brand stand out. ›

Photography: Clarke Tolton.



'Most women spend so much of their lives shutting out the voice in their head that tells them they're fat and worthless. This is a real-life voice that confirms it, cashing in on self-doubt'

I am reminded of The Suicide Girls, a website launched in the early 2000s that featured pin-ups with tattoos and piercings alongside interviews with their favourite writers (I was among them). Except, guess what? I felt the women were treated no more respectfully than any posing for a porn site. And I thought to myself: 'Maybe your mental health isn't exactly going to be strengthened by associating as a Suicide Girl, no matter how many times they claim it's tongue-in-cheek.' I think it's great that Sophia Amoruso has found such success with her fashion empire Nasty Gal. Yet it's telling that she has to have 'No, it's not a porn site' emblazoned on her shop window in neon. My point is, words matter.

The idea is floated in Ariel Levy's feminist manifesto, *Female Chauvinist Pigs* that – unlike when little girls grew up under the influence of Madonna, learning that they could explore any version of sexuality they wanted with any person that they wanted – young women today are meant to appear 'turned on' by anyone who's looking. I remember being out of the UK for a year and then returning to find that Knickerbox had been bought by Ann Summers. They still sold (some) regular cotton underwear, but alongside sex toys. What if you just wanted to buy pants, to keep yourself warm? What if it wasn't to do with sex?

Women are unthinkingly criticised in terms relating to their appearance or their sexuality, which are intertwined because everything, from a woman's chocolate bar of choice ('Mmm, fellate that Flake!') to a woman's workout routine, has been sexualised. Work out five times a week to achieve a thigh gap and finally be f*ckable! (Maybe it helps a guy feel attracted to a girl when his small or average-sized penis looks larger against a skinny thigh?)

It's depressing to me that SBC is successfully selling 'skinny' as aspirational in the realm of health. Like Kim Kardashian and Salma Hayek, I am short, I am ethnic, I have curves. My all-time fitness heroine is Rosie Perez dancing, boxing and body poppin' through the opening credits of *Do The Right Thing*. There's no exercise on earth – beyond vigorously boiling a strand of Poppy Delevingne's hair while incanting softly to the Dark Lord – that can make me tall and sinewy. I thrive under a supportive, fun, inclusive gym environment. Think of it as aerobic *Downton Abbey*: I want to see all ages and all social classes. I love ballet barre aerobics, and found the peers I was seeking at The Bar Method and Barre Belle, but, despite a wonderful instructor, not at Xtend Barre, which I quit after realising I was the only woman over 22 and over a size 2. When I'm in London, I see all ages and sizes at Frame gym in Shoreditch. My favourite way to sweat here in LA is by taking a dance class at the gym run by Richard Simmons: yes, he of Eighties aerobics fame. There are young people, old people, slender actresses and women so overweight they have to work out sitting in chairs. All to the sounds of Donna Summer. You simply can't feel bad about yourself.

The Skinny B*tch Collective concept, on the other hand, is about winning external approval and the fear of not living up to a standard or image. It's not motivating in the same way (though I guess simply being invited to the party is the motivation, if that's the sort of thing you're into). SBC shows no diversity of body type, instagramming photos of thigh gap upon thigh gap alongside images of 'Carbie', a cruel cartoon of a chubby Barbie. Author Sarah Bennett summed up SBC's success: 'Most women spend so much of their lives shutting out the evil voice in their heads that tells them they're fat, worthless and ugly. This is a real-life voice that confirms it. It's cashing in on self-doubt.'

I am very glad to say that I don't believe The Skinny B*tch Collective would work in LA. When you see it from a distance, you laugh at those Californians saying 'have a nice day'. Until you come here and realise they mean it – they actually want your day to be nice.

'LA people,' says Bennett, 'don't need to be "negged" [insulted] in order to be motivated to get fit, and you can't take a stroll through a public park without navigating a sea of personal trainers. Most LA women gravitate to workouts that give them the illusion of not working out, such as The Bar Method or Krav Maga, not ones that rub their faces in it.'

But, fitness junkie friend, don't feel bad if you've already fallen for SBC – it's human nature. It's the reason I keep buying red lipstick after red lipstick, even though they're all the same. If I could persuade you to take away anything from my column it's this: if you have a body, and if you have a bikini, you have a bikini body. And, just as with dating, be deeply suspicious of any man who only has one 'type'.

ELLE **TWEET IT** Do you think language around fitness matters? Tweet us @ELLEUK



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ELLE STYLES DASHA ZHAROVA, MODEL



THE BEST BLOCK HEELS Cool pastels are big for s/s 2015. Wear with turn-ups for an up-to-the-minute take on the trend



DAY IN THE LIFE

Any good model knows that looking great isn't just about what she's wearing. Step into her shoes with ***Scholl***



@DASHAZHAROVA

There's more to modelling than catwalks and glossy magazines. Days spent going from casting to casting are an essential, but sometimes tiring part of the job. 'I'm often on my feet all day,' agrees model Dasha Zharova. 'And because I never know what a job might bring, I need to feel confident that every part of me is looking good.'

Of course, great footcare isn't just for models – it's an essential part of any woman's beauty routine. The Scholl Velvet Smooth Diamond Express Pedi is an easy-to-use electronic device that removes hard skin in minutes. Use it regularly and you can look forward to feet that are always ready to bare.

LOVING THE FLATFORM Stylish and easy to wear – the flatform bridges the gap between smart and casual brilliantly

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Photography: ac-cooper.com, Katrina Lawson Johnston, Jason Lloyd-Evans, Mark Pillai.

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Lindt
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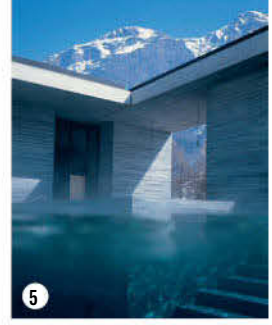
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TRAVEL

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For treatments with soul-stirring views, aim high: **1 Vigilius Mountain Resort, Italy** (vigilius.it); **2 Copperhill Mountain Lodge, Sweden** (copperhill.se/en); **3 Laugarvatn Fontana, Iceland** (fontana.is); **4 Silks Place Taroko, Taiwan** (silksplace-taroko.com.tw); **5 Therme Vals, Switzerland** (therme-vals.ch/en).

Also in ELLE Travel: a father/daughter bonding trip to Africa, foodie weekend retreats, a cool West Hollywood hangout and a cute hideaway in Kent.



1 RIVER DEEP, MOUNTAIN HIGH
Vigilius Mountain Resort, Italy

Photography: Calvin Chen.

EDITED BY
SUSAN WARD DAVIES

TRAVELS WITH MY *dad*



Julia, aged three, with dad Terry on the Umngazi River in The Transkei

After living on different continents for 10 years, can a trip around Africa help Julia Neel, 32, reconnect with her father Terry, 66?

It was Friday night, on our fourth day in Cape Town. My dad Terry and I were walking along busy Kloof Street looking for somewhere to eat, when a dishevelled-looking woman stopped us to warn me not wear my cross-body bag behind me. I thanked her, and she asked for money – 'for food'. Well, she had done me a good turn, so I opened my bag. Big mistake.

'Don't give her anything!' shouted Dad, walking ahead. Caught between disobeying my father and seeming ungrateful, I increased the pace of my rummage for change. Dad was back. 'That's not for food,' he growled. 'How could you be so stupid?'

Embarrassed, tears pricking my eyes and feeling like an errant child, I re-zipped my bag and followed him across the street. Then, just as his rage was reaching a crescendo, my new friend reappeared to resume her appeal. Dad exploded, I blubbed, the woman scarpered.

I adore my father; but when he gets angry, he can be terrifying. He can deliver a glare that would strip paint. And this was a bit of a setback: we were 12 days into our 17-day father/daughter bonding trip around South Africa and Swaziland. It had been going well, but now we were back where we started: distant, with Dad angry and me feeling like a disappointment.

He lives in Australia and I in London, and it had been two-and-a-half years since we'd seen each other. Africa is 'halfway', and our former family home – my parents, middle sister and I were born in Zimbabwe. We lived there until, when I was four, we left for Perth,

Photography: Alamy, Jeff Ford, Getty Images. *Names have been changed.

Australia. It was in 1986 and life had become increasingly difficult after Robert Mugabe's rise to power.

Dad and I had often spoken about meeting on the continent, and when Dad's best friend, Jack*, decided to get remarried in Johannesburg, it was the impetus Dad and I needed to commit to a trip together.

I moved to London a decade ago to become a fashion writer. A week after I arrived, Dad called to announce he and Mum were getting divorced after 27 years of marriage. I knew they'd been unhappy, but it was still a shock. Initially, I returned to Perth every Christmas and split my time 50/50 between Mum and Dad, but those visits – with sniping parents and two younger sisters resenting me for not being around to deal with the emotional fallout – became increasingly draining. Eventually, I decided it wasn't worth the expense or trauma and stopped going.

Since then, Mum has come to the UK every year, but Dad, now 66, has only been to see me once. We Skype most weeks, but I felt like we were growing apart and needed to change that. Going back to our roots seemed like the answer: after all the moves, Africa still feels like home.

The plan was to meet in Johannesburg after the wedding, then travel the 255 miles to the Kruger National Park with Jack and his new wife Laura*, passing through Nelspruit, where my dad and I would hire our own car. We'd then spend four nights at Kruger so we could see some wildlife (like childhood holidays in Zimbabwe), followed by four nights staying with my uncle Paul in Swaziland. We'd then go on to Cape Town, before ending the trip in Franschhoek, a village in the famed Cape wine region and one of the world's foodie capitals.

Of course, I had misgivings. When I was growing up, I learned to fear my father's disapproval, which came in the form of stinging put-downs, shouting or the silent treatment. Spending almost three weeks with anyone can strain a relationship; and how would we get along now that we're both adults? Would we revert to the power struggles of my teens? Would it be awkward if we had to share a room? Would people think we were (ew) a couple?

Landing in Johannesburg, I anticipated a reunion of open arms and tearful embraces. What I got was a texted list of directions of where to wait to be collected. By the time Dad and Jack arrived, late, I was in a foul mood; but once we were in the car, Dad couldn't stop smiling and I could see how happy he was to see me.

We drove straight to the Kruger Park Lodge in Hazyview, to join Jack and Laura's 'familymoon'. Mercifully, Dad and I had a two-bed chalet so we could ease into each other's company. Dad loved it, but I've grown into a bit of a hotel snob and was disappointed it wasn't a traditional safari lodge (in the middle of the bush with guided game viewing), but a collection of self-catering villas around a golf course. At first, I felt I'd been cheated. But impala grazed all around, hippos wallowed in the river flowing through the grounds, we spotted a family of mongeese one night, and I was reminded of childhood safaris to the Hwange Safari Lodge in Zimbabwe, where hyena and baboons would wander into the lobby and wild elephants would appear at the watering hole at sunset.

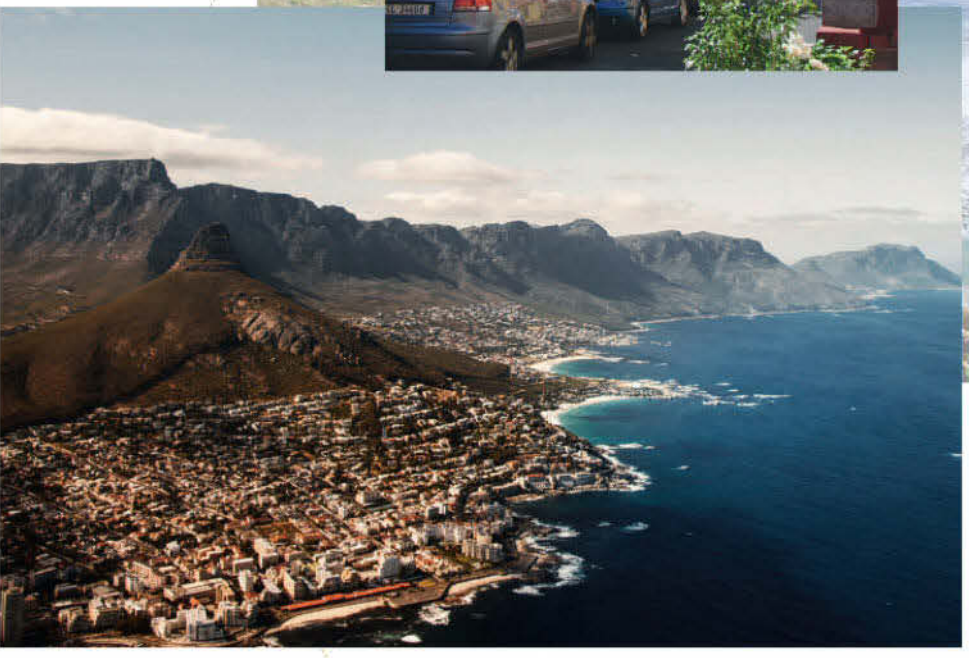
'I got a glimpse of the young, carefree man my father had been – I loved discovering he was a practical joker'

Being with Jack and his family was a great buffer. At night, we'd gather around the *brai* (barbecue) at their chalet, and the lively banter between Dad and Jack provided a glimpse of the young, carefree man my father had been in the late Sixties, when they worked together as customs officers in Victoria Falls. I loved discovering that he was a practical joker, with a penchant for taking off his clothes after one too many drinks.



Natural beauty and wildlife at Kruger National Park





Right: The brightly coloured streets of Bo Kaap. Below: Cape Town's Table Mountain



Julia and Terry on a coastal stop-off

As safari veterans, the traditional pre-dawn game viewing wasn't a big deal for Dad and Jack, but it was for me, so I persuaded Dad to do a walking safari. We set off before 5am, just as the sun was beginning to chase away the stars. We followed the ranger as she pointed out the signs of bush wildlife: a buffalo skull, rhino dung, hippo tracks, tree trunks left bare by animals sharpening horns, and two rhino on a hilltop. Dad made his own observations, learned in his days as a tracker, spotting baboon and impala spoor, and I could tell he was in his element.

The following afternoon, we tried our first solo game drive. Kruger is a national park, so you don't need a guide as you do in private game reserves. I was beyond excited to see the 'big five' – elephant, lion, leopard, rhino and buffalo. It was hot and sunny, and a recent fire in the park had left vast expanses looking otherworldly: shrubs only beginning to come back to life in the blackened ground. Elsewhere, the bush was thick and green, alive with the sound of birdsong and cicadas. Perfect, I thought... until we realised we only had half a bottle of water and a quarter-tank of petrol, both of us having forgotten to check. The mood darkened as Dad became anxious at the prospect of running out of fuel and being stranded overnight, which sapped the joy out of seeing monkeys playing in the treetops, giraffes nibbling at acacia trees, zebra grazing, kudu resting in a riverside grove and hippo nostrils poking out of a watering hole. The last straw came when a herd of elephants crossed the dirt road 20 metres in front of us. Dad hit the brakes and panic-reversed rapidly, for fear of being trampled by a protective mother; he'd heard too many horror stories to take any chances.

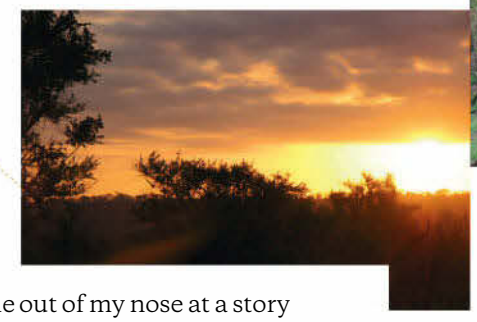
I have always adored my dad. At five, I would sit at his feet as he watched *Yes Minister* and laugh whenever he did, wanting to show that I found the same things funny. As I got older, I read what he read – Wilbur Smith, Robert Ludlum, Alexandre Dumas – so we could discuss them. Now, separated by continents, an awkwardness had grown between us, and I was jealous of the easy rapport he shared with Jack.

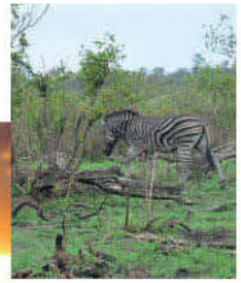
Gradually, we relaxed. We chatted about Buddhism (post-divorce, he went from no-nonsense corporate exec to practising Buddhist) on our drives, did the supermarket run for barbecue provisions together, and I was surprised by how much I enjoyed birdwatching with him over morning tea outside our chalet.

After four days, we drove 40 miles south through Kruger, from Numbi Gate to Malelane, where we'd planned to meet my uncle, ditch our car and travel on with him for the 120 miles to Big Bend, his home in Swaziland. As we drove past dramatic rocky outcrops and over teeth-jarring, unsealed roads, and despite frequent criticisms about my driving,

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Photography: Jeff Ford, Gallery Stock, Getty Images.





Magnificent sunsets and roaming zebras at Kruger National Park

I realised we were chatting easily together, and our initial reserve was softening.

Dad hadn't seen Paul for 19 years, yet over the four days we spent with him, I noticed the many gestures they share. As they swapped childhood stories, I realised how much Dad missed Africa and how brave he was to leave the country he loved to build a better life for us.

From Swaziland, we flew to Cape Town; just the two of us. To celebrate Dad's birthday, I'd booked the gorgeous Sea Five Boutique Hotel in Camps Bay, a cool seaside neighbourhood on the city's outskirts. A bottle of champagne at the hotel was followed by two more at dinner, before we wobbled back companionably, giggling. He said it was his best birthday ever.

Having a twin room wasn't weird at all – it felt like sharing with a friend. What *was* weird were the looks from hotel guests who assumed we were a couple. I couldn't blame them – how often do you see a thirtysomething on holiday with her dad?

Over the next few days, we wandered along the Cape Town waterfront and walked through the rainbow streets of Bo Kaap, the former Malay Quarter, ate incredible sushi and steak at world-class restaurants like Haiku and Belthazar, rode the cableway to the top of Table Mountain, and fell out over an opportunistic local on Kloof Street.

We made up in the pretty village of Franschhoek, half an hour's drive from Cape Town. On our penultimate day, over a glass of rosé in the gardens of La Petite Ferme winery, looking out on to the vineyards and mountains, I felt Dad and I finally connected as friends. 'You've been a great travelling companion,' he told me.

Getting gently tipsy, we swapped tales of youthful misadventure. He laughed out loud when I told him of my teenage mischief, and I snorted so hard that wine came out of my nose at a story so unexpected that I'd be disinherited if I revealed it.

Back in Johannesburg, we parted tearfully for flights back to our respective countries, knowing we would really miss each other. 'The trip has been unbelievably precious,' said Dad, as he hugged me goodbye. 'It is just what we needed.'

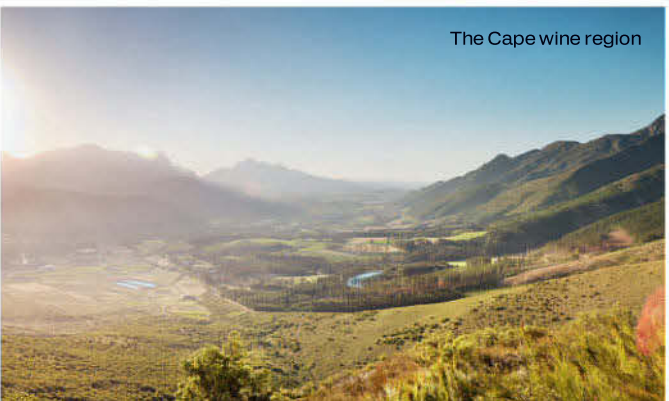
Was it a success for me? Definitely. I feel a new closeness to the father I was in danger of growing apart from – and we're planning to return, maybe to Zimbabwe next time. There were moments I despaired at the way Dad would snap at me, but I'm sure I drove him nuts, too. But those moments were nothing next to the privilege I felt at getting to know him as a person, not just a father, in our homeland. ●

'Over a glass of rosé, looking out on to vineyards and mountains, I felt Dad and I finally connected as friends'



A room at Sea Five Boutique Hotel

British Airways (ba.com) flies from London Heathrow to Johannesburg from £590 return. Carrentals.co.uk offers a week's car hire from Johannesburg from £76



The Cape wine region

WHERE TO STAY

Silvermist Mountain Lodge Main Road, Constantia Nek, Cape Town, 8001; +27 21 794 7601; silvermistmountainlodge.co.za. Doubles from £37, B&B. Stylish lodge overlooking the Twelve Apostles.

Bree Street Loft (Airbnb) Bree Street, Cape Town; airbnb.co.uk/rooms/576458. Two-bedroom apartment from £61. Two minutes' walk from the art district, it's simple but very comfortable.

Luxury Two-Bed in Heart of The Winelands (Airbnb) Huguenot Road, Franschhoek; airbnb.co.uk/rooms/4015164. Two-bedroom town house from £93. Sleek, spacious and perfect for exploring the wine region.

La Petite Ferme Franschhoek Pass Road, Franschhoek, 7690; +27 21 876 3016; lapetiteferme.co.za. Doubles from £128, room only. Expect mountain views, rolling vineyards and gourmet dining at this top-notch winery.

WHERE TO EAT

Paranga The Promenade, Victoria Road, Camps Bay 8001; +27 21 438 0404; paranga.co.za. Go for the phenomenal seafood and sushi, stay for gorgeous sunset views.

Zenzero The Promenade, Victoria Road, Camps Bay, 8040; +27 21 438 0007; zenzerorestaurant.co.za. Modern Italian cuisine made from the freshest ingredients.

Haiku 58 Burg Street, Cape Town, 8001; +27 21 424 7000; bukhara.com. A slick fusion of pan-Asian cuisine in stylish surrounds.

Belthazar Victoria Wharf, V&A Waterfront, Cape Town, 8002; +27 21 421 3753; belthazar.co.za. Modern decor, delicious seafood and probably the best steak in the world.

La Motte 45 Main Road, Franschhoek, 7690; +27 21 876 8000; la-motte.co.za. An elegant restaurant ideal for a light lunch in the garden.



The Domaine de Manville's secluded pool. Right: Modern-rustic interiors

HOT WEEKENDS

Foodie hotels

If a gourmet menu is the deal-breaker for your weekend away, look no further

DOMAINE DE MANVILLE, PROVENCE

Near the village of Les Baux-de-Provence, this one-time farm has been revamped into a glorious luxury hotel and spa. As well as the 30 rooms (some with mezzanine levels, most with stunning mosaic bathrooms and lovely views), there's a gourmet restaurant run by head chef Steve Deconinck, who uses local produce and the Domaine's very own honey and olive oil. Dinner (al fresco) is an indulgence, with each dish finer than the last: from the mushroom-stuffed steak with oxtail and lardo to the poached king crab and melt-in-the-mouth mash.

13520 Les Baux-de-Provence, France; +33 4 9054 4020; domainedemanville.fr. Doubles from £191, room only. CityJet (cityjet.com) flies to Avignon from London City from around £120 return.



At The Chapel, Bruton. Below left: Medieval meets contemporary inside



AT THE CHAPEL, BRUTON, SOMERSET

In the heart of pretty medieval Bruton, At The Chapel holds true to the spirit of its 19th century origins. Now converted into a vast, light-filled space with art-covered walls, it has become a thriving meeting place for its new congregation: the boho Somerset crowd. If you're lucky enough to bag one of its eight stylish rooms – where contemporary whites meet medieval chic – you can hang out with the locals drinking macchiatos and trying artisan treats from the in-house bakery. Come evening, sip sublime Bloody Marys before feasting on the modish, locally sourced menu. Stokes Marsh Farm rib-eye steak with peppercorn sauce, followed by chocolate and beetroot cake with clotted cream? Yes, please.

28 High Street, Bruton, Somerset BA10 0AE; 01749 814070; atthechapel.co.uk. Doubles (including an in-room breakfast) from £100.

Words: Carolyn Caldicott, Rowena Carr-Allinson, Sarah Gilbert, Fern Ross. Photography: Chris Caldicott, Adrain Houston.





The gardens and (right) one of the rooms at Belmond Le Manoir aux Quat'Sasions

BELMOND LE MANOIR AUX QUAT'SAISONS, OXFORDSHIRE

The brainchild of Raymond Blanc OBE, Belmond Le Manoir aux Quat'Saisons is a gastronaut's dream. Set in the pretty village of Great Milton and with 32 individually designed rooms (complete with Wi-Fi, iPod docks and Branche d'Olive toiletries), the hotel has held two Michelin stars since 1985, and deservedly so: you come here to eat. Blanc's pride and joy is his vegetable garden, providing organic produce for innovative dishes with a classic French twist. Plus, you can also take a class at the hotel's cookery school – Blanc's enthusiasm is infectious.

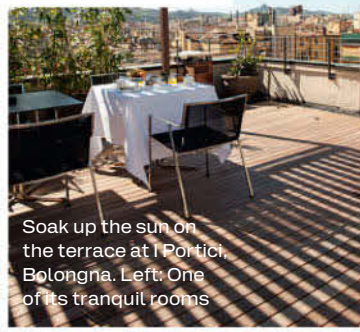
Church Road, Great Milton OX44 7PD; 01844 278 881; belmond.com/lemanoir. Doubles from £555, B&B. Five-course dinner, £140pp.

I PORTICI, BOLOGNA

Many of the iconic ingredients of Italian cuisine – prosciutto, Parmigiano Reggiano, balsamic vinegar – are produced near the town of Bologna, making it the perfect gourmet getaway. A former palazzo, at I Portici ornate original features meet minimal chic. The Michelin-starred restaurant combines local produce with Mediterranean influence in dishes like sea bass with fennel velouté and suckling pig with celeriac. And don't miss the sublime buffalo mozzarella ice cream with roasted peppers and raspberry coulis.

Via Indipendenza 69, 40121 Bologna, Italy; +39 0514 2185; iporticihotel.com. Doubles from £70, room only. British Airways (ba.com) flies from London Heathrow to Bologna from £132 return.





Soak up the sun on the terrace at I Portici, Bolongna. Left: One of its tranquil rooms



GRAVETYE MANOR, SUSSEX

Making your way up the long, tree-lined driveway to Gravetye Manor is like stepping into an Agatha Christie novel. A Grade I-listed Elizabethan mansion in beautiful country gardens (wellies provided), it has many original features (oak-panelled walls, ancestral portraits) and 17 lavish rooms with flat-screen TVs, iPod docks and free Wi-Fi. The restaurant is famous for its farm-to-fork approach – in summer, 95% of the produce comes straight from the garden. After dinner, cosy up by the fire for cocktails and board games, or borrow a blanket for garden stargazing.

Vowels Lane, West Hoathly, West Sussex, RH19 4LJ; 01342 810 567; prideofbritainhotels.com. Doubles from £125pp, B&B.





Gravetye Manor, Sussex. Far left: Sleep in style in one of the four-poster beds

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THE LOOK

Think Don Draper does LA: retro mint-green and white colourways, 1950s furniture, geometric wall coverings and groovy lamps in the peaceful, well-sized rooms. The design centrepiece is the hourglass-shaped pool – a pleasingly tranquil spot to unwind.



THE FOOD

Pumpkin ravioli, truffle risotto and pork belly pizza are on the menu at Oliverio, the Italian-Californian restaurant, where the pasta is handmade and the produce is fresh from the hotel's rooftop garden.





HOT HOTEL

Avalon Hotel

If this address was good enough for Marilyn Monroe, it's certainly good enough for us. The movie goddess lived here for several years during the 1950s, in the building's previous incarnation as a residential motel. Today, the 84-room Avalon is a modern hotel that maintains a stylish mid-century sensibility: on arrival, you feel like you've stepped straight on to a *Mad Men* set. We loved the low-key, intimate feel – it's relatively small and not at all show-offy, unlike some LA hotels, where pools are just for posing.





Los Angeles

THE BAR

You might find Gwen Stefani propping up Oliverio's marble-topped bar. She's an Avalon regular – and she's a woman who knows a good retro look. Perch poolside with a Blue Avalon cocktail: rum, pineapple, blue curacao, lime (a truly vintage mix). We think Marilyn would approve.



HANDY FOR...

Make like Julia Roberts in *Pretty Woman* and tear up the boutiques of Rodeo Drive, a few minutes' walk away. Or head west for some sea air – Santa Monica's laid-back Third Street Promenade is an easy 15-minute drive away.

Avalon Hotel, 9400 West Olympic Boulevard, Beverly Hills, CA 90212; +1 310 277 5221; avalonbeverlyhills.com. Doubles from £133, room only. Virgin Atlantic (virginatlantic.com), flies to LA from London Heathrow from £550 return.

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Words: Kerry Potter. Photography: Getty Images.



THE LOOK
Rooms retain many original features, with a real fire and piano in the living room, which opens on to the patio garden – perfect for evening barbecues.

THE VIBE
There's a relaxed but modern urban feel – Whitstable is a fashion crowd favourite, so don't dress down. A walk along the beach to the harbour, with its markets and cake stalls, can take hours, especially if you have a canine friend.

Kiora Cottage

When the sound of the waves is the first thing you hear in the morning, you know you're in for a blissful day. Throw open the windows at Kiora, a former fisherman's cottage, and you realise the much-used brochure phrase 'overlooking the sea' really applies here. This quaint four-bedroom property sits in front of the peaceful beach of one of Britain's most stylish weekend destinations, just an hour and a half by train from central London. And the cottage is a few minutes' walk from the lively town centre, with its cool restaurants and many small shops.

HOT HOTEL

Whitstable







HANDY FOR...
Runners will love the path along the coast and it is a dog lovers' paradise, so take your wellies for walks. The owner, Jez, often greets you with a wonderful homemade cake, ideal for a beach picnic.

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THE FOOD
The Whitstable Oyster Company (01227 276 856; whitstableoystercompany.com) is a must – not least for brilliant service. Book ahead and sit on the sand to see the thousands of crab shells recycled by the beach. Or just stay home with fish and chips from VC Jones (01227 272 703; vcjones.co.uk).

i Kiora Cottage, Tankerton Beach, Whitstable CT5 2BS (coolstays.com/kiora). Two nights from £960 (four bedrooms, sleeps eight), seven nights from £1,600. Includes Wi-Fi, bedding and towels; dog-friendly.

Words: Lorraine Candy. Photography: Chris Sowe.



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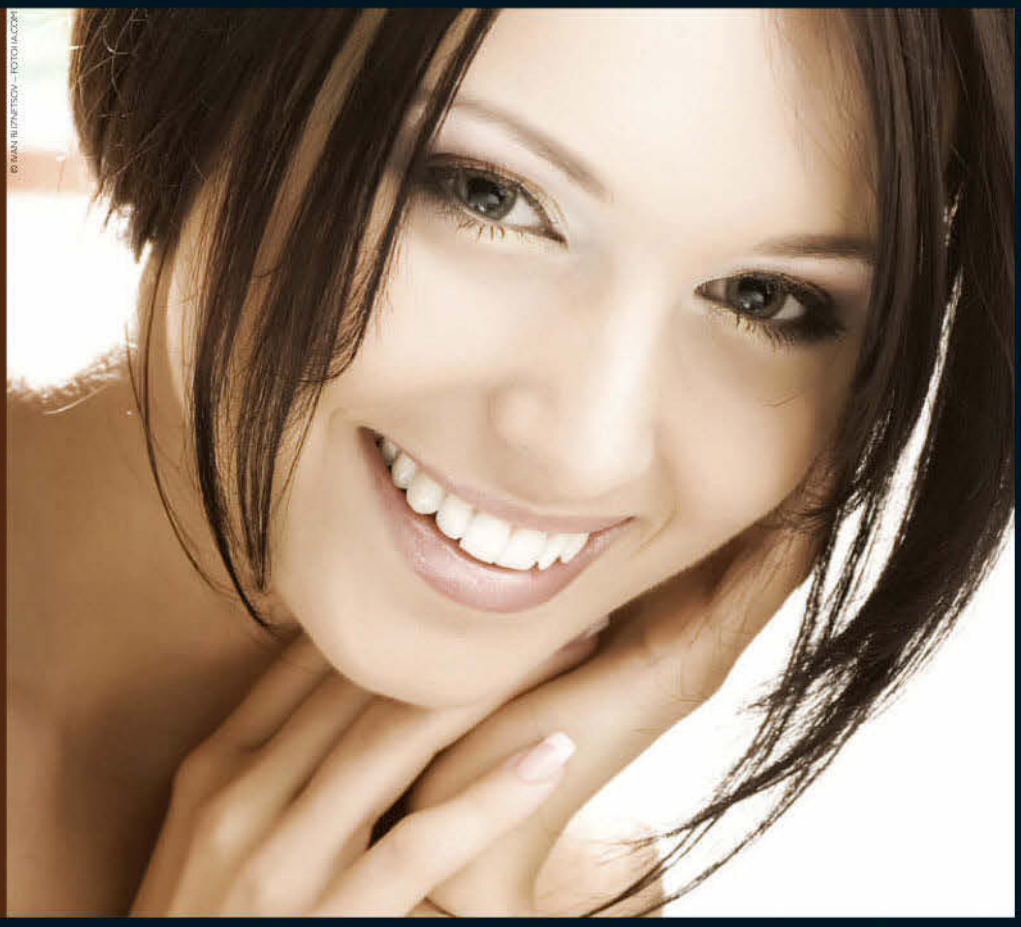


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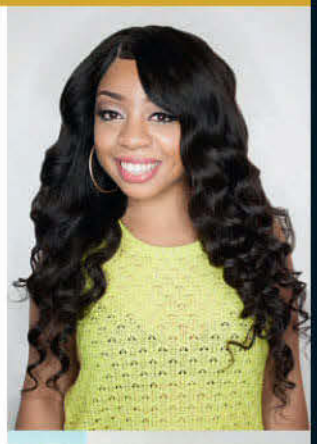
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Blending your 100% Virgin Temple Human Hair with human hair is easy, which allows you to achieve the right balance and perfect texture. The best part about real hair is they don't look fake in any way and feel like your own hair, giving you the freedom to style them the way you want. If you do decide to go for human hair extensions, there are many options available, out of which 100% Virgin Human Temple hair is the best for weaves when it comes to results.

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With a client list that includes supermodels, actors and royalty, Dr Roman is acknowledged as one of the world's most talented cosmetic doctors, with a wealth of experience in London and his native Paris. He is particularly known for his skills with **Ultra Lipolyse**.

This body perfecting treatment uses lasers to break down fat cells, then tightens the skin for the ultimate sleek, summer body.

Because of his exceptional experience, Dr Roman can not only slim, but lift and shape the body, magically creating amazing slender thighs, pert bottoms, taut tummies and super-gorgeous curves where nature forgot to supply them.

Ultra Lipolyse can even target previously impossible to treat areas such as calves, knees, upper arms and the jawline.

"I consistently get dramatic results with minimal downtime," says Dr Roman. "A single treatment now, will transform your body"

Naturally, these treatments are in hot demand, so for a better body before summer, call now and experience Dr Roman's magic for yourself!

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2 APPLY Always use an application mitt and start with a small amount of self-tanning lotion or foam – no bigger than a 50 pence piece.



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3 TRICKY SPOTS Leave rougher areas of skin till last, using the residue left on the mitt.

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Olivier (centre) with models backstage at Balmain a/w 2014

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***Balmain's Creative Director**, 28, gives us an insight into his fashionable life with a quick-fire Q&A*



BALMAIN S/S 2015





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DINNER WITH FRIENDS IN PARIS' 3RD ARRONDISSEMENT, DANCING ALL NIGHT TO MY FAVOURITE MUSIC (*WE FOUND LOVE* BY RIHANNA) GETTING A KISS BEFORE LEAVING AND HOPING TO SEE THAT PERSON THE DAY AFTER.

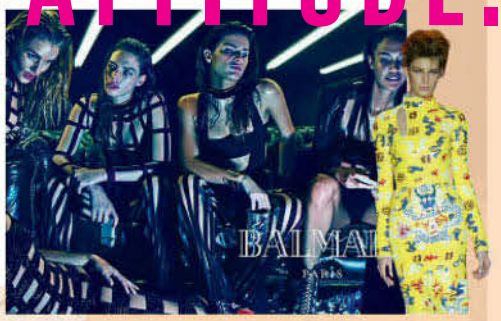
2. IF YOU COULD ONLY WEAR ONE DESIGNER, WHO WOULD IT BE? Karl Lagerfeld. His looks are iconic and strong but, at the same time, chic and timeless.

3. WHICH FASHION SHOW DO YOU WISH YOU HAD SEEN? YSL Rive Gauche by Tom Ford, a/w 2004.
4. WHAT IS THE MOST IMPORTANT SKILL REQUIRED TO DO YOUR JOB? Fearlessness.

5. WHAT IS YOUR FAVOURITE COLOUR? Yellow.
6. DO YOU READ REVIEWS OF YOUR SHOWS? Yes.
7. WHO DID YOU LOOK UP TO WHEN YOU WERE GROWING UP? My grandmother, Suzel. She's 78 years old.

8. STYLE IS...?

ATTITUDE.



9. WHO DO YOU LOOK UP TO NOW? Tom Ford.
10. WHAT DO YOU DO WHEN YOU ARE BORED? Have sex. **11. ARE YOU A GOOD BOSS?** Yes. I know when I have to stop being a boss and be a friend.

12. WHAT IS YOUR FAVOURITE DRINK? My homemade banana milkshakes. **13. WHAT IS YOUR WORST HABIT?** Smoking. I smoke 10 a day, but I'll quit soon.

14. WHERE WOULD YOU LIKE TO LIVE? Dubai. It's young and international; it makes you feel like there are no limits and that happiness is within arm's reach.

15. WHAT KEEPS YOU UP AT NIGHT?

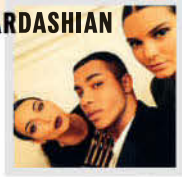
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16. ARE YOU A BETTER SINGER OR BETTER DANCER? Dancer. My favourite song to dance to is *Beat It* by Michael Jackson. **17. WHAT WAS THE LAST TEXT YOU SENT?** 'Yes, we'll have the jumpsuit ready by Monday.'

18. WHAT IS THE MAIN QUALITY YOU LOOK FOR IN A FRIEND? Honesty.

19. WHAT IS THE FIRST THING YOU DO EVERY MORNING? CHECK MY INSTAGRAM FEED. MY TOP THREE ACCOUNTS TO FOLLOW ARE:

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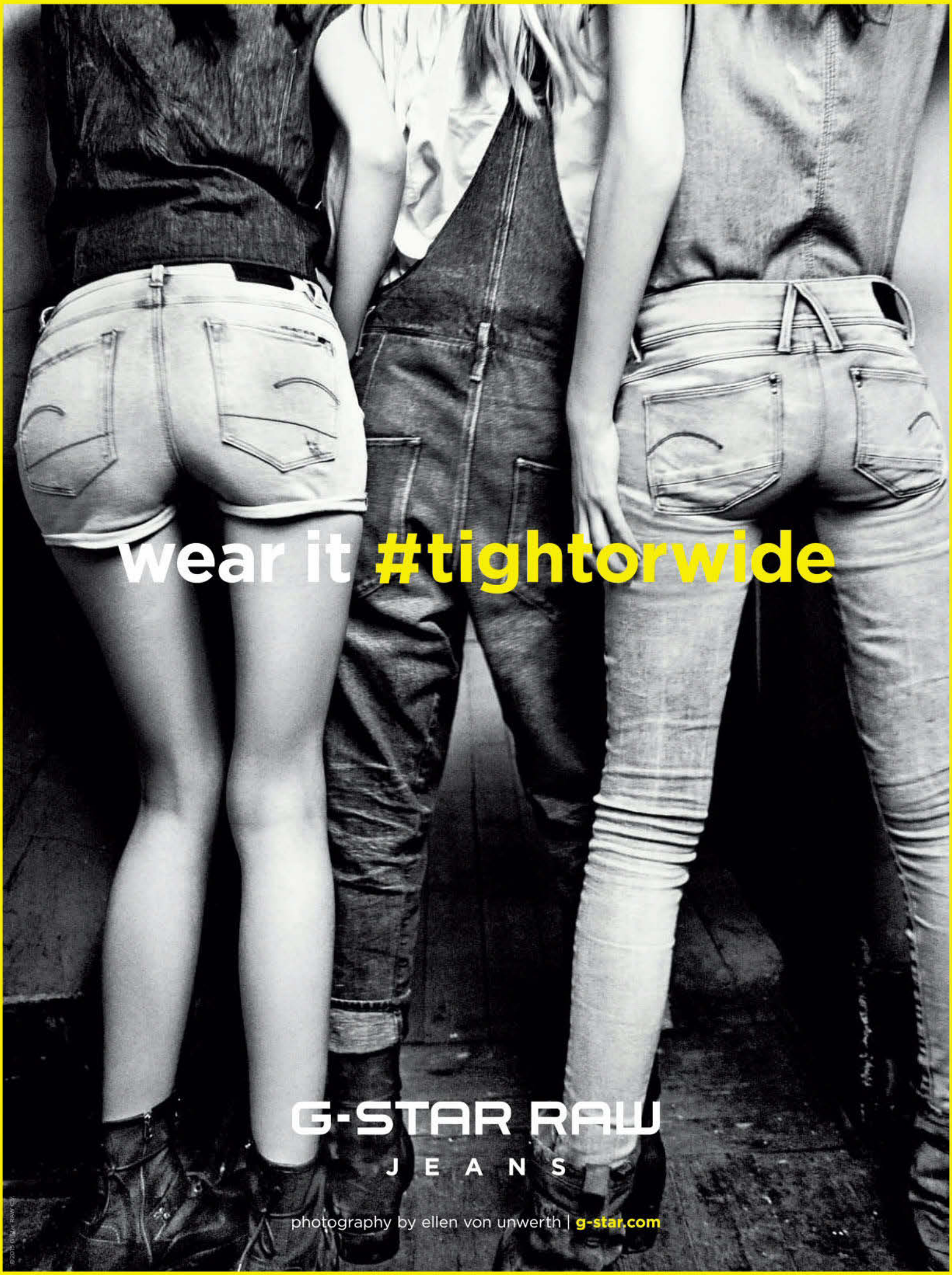


20. WHICH BOOK DO YOU RECOMMEND THE MOST? *The Secret* by Rhonda Byrne. **21. WHEN WAS THE LAST TIME YOU CRIED?** 7 January: #JeSuisCharlie

22. IF YOU WERE ARRESTED, WHAT WOULD IT BE FOR? Sex in public. **23. WHAT IS THE LAST THING YOU DO AT NIGHT?** Check Instagram.

24. WHAT HAS BEEN YOUR BEST AGE? It hasn't been yet. **25. WHAT CHANGE WOULD YOU MOST LIKE TO SEE IN THE WORLD?** Diversity in ethnicities, backgrounds, sexual preferences and art.

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